Monster Attack Team
ISSUE 6
$7.99
ULTRAMAN • Gamera 2 • Hiroshi Miyauchi
Kamen Rider V3 • GODZILLA • ZUBAT
AND MORE !!!

?

Drive Angry

• good bye cruel world •

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Monster Attack Team Issue 6

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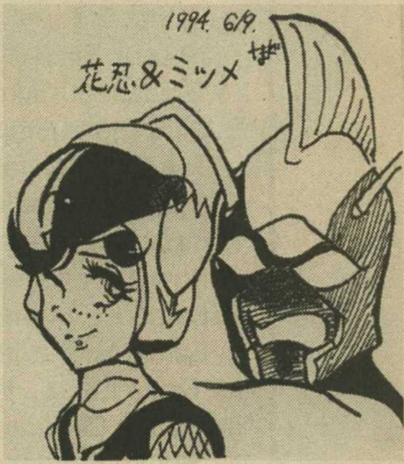
MAT RESPONSE

Dear MAT,
I was told by James Cironella of Club Dai Kaiju that in your latest issue a
photograph of Lord Kronos from my film, "Godzilla vs Lord Kronos" is in it,
and I didn't get credit for it!

Michael Aguilar
Perris California

"Godzilla vs Lord Kronos," a film by Michael Aguilar, not Robert Dagg, as reported in MAT #5.

Drawings of "**Ninja Captor** " and Queen Hawk from "**Battle Hawk**", by **Yohichi Iwasa**.



Why I Love Ultraman

Ultraman can make both heroes and cowards feel like a million dollars. I believe that this is the hallmark of a truly superior man. The Ultras are basically the gods of the sun, good weather, luck, and better thoughts. With but a roll of his shoulders, Ultraman declares to all foes that he's a mighty guy that can take anything that's dished out. Ultra 7, with his slow graceful, fist-clenched stride, exudes his sheer masculinity. Taro, with just his upright posture, shows his nobility. Leo's slow incline of his head and piercing stare is seductive. Ace's energetic acrobatics shows a fierce youthful exuberance. Then, Ultraman Great, by just holding out his hands, declared to a lost and stranded astronaut that everything was all right! Good vibes!

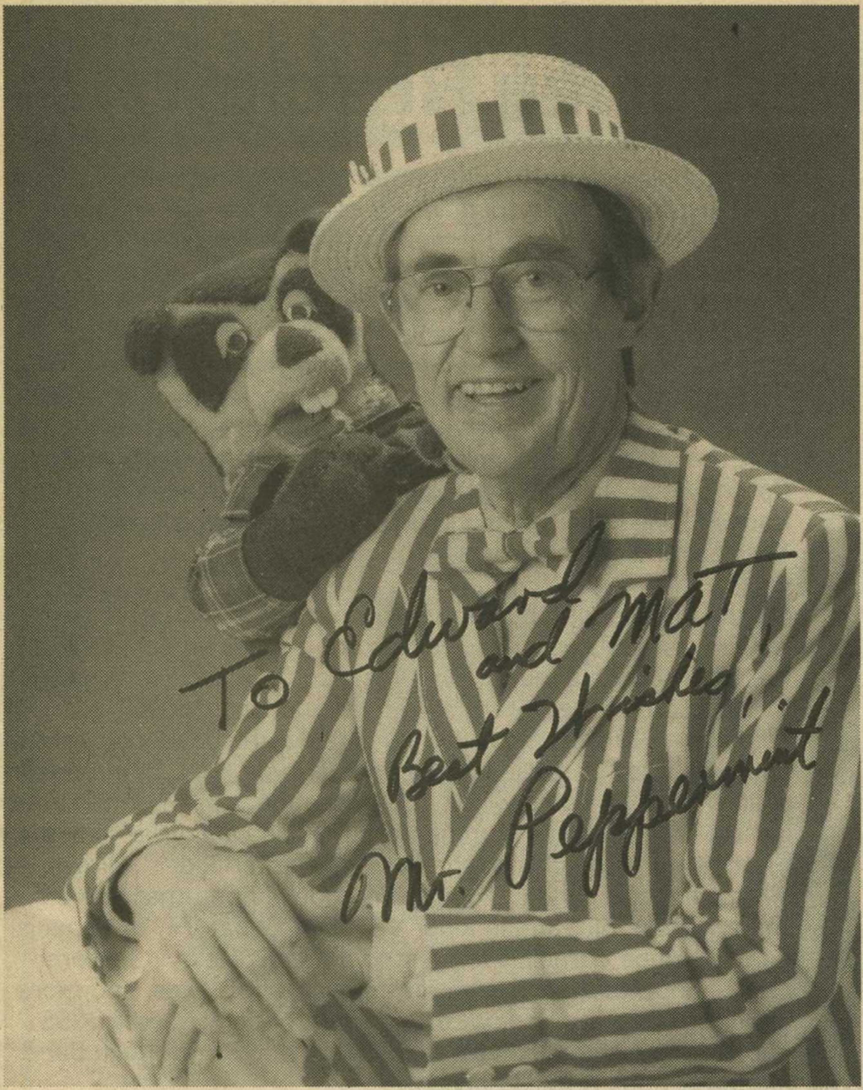
Patsy (Ultra Z) Zukav
Rockville Maryland

Dear Michael,
Thanks a lot for the issue of MAT. I think it's a big improvement over the last issue. I'm glad MAT is back to the way it started with, interesting articles and news about Ultraman and other shows. MAT was the first Godzilla/Ultraman fanzine I found, so I'll always enjoy it. I really enjoyed all of the Ultraman news. Ed G's article on Ultraman Powered was very good(this article appears in the second edition of Issue 5-ed) . And Ed H's pictures and interviews were great, too. I'm not just saying this to be nice, but I thought your article was the best. I can't believe you uncovered that much info in just a month. Try as I might, I can't think of anything you missed! Great job. Thanks again, & take care,

Mark Schultz
Warren Michigan

Dear Ed,
I really love your stance on JSF fandom; everyone does have to pull together! Don't let JSF fandom go the way of the highly political JAnime route. The fan section was nice- there's my hero: Shoji Tabuchi! WOW!; Tokusatsu news was cool- haven't read any of this elsewhere; the Gamera stuff was cool! Especially liked the material from the presskit. I've always loved Mark Finn's, Toho Monster Guide To Women- how true and how scary. Very good issue, congrats to all concerned. Looking forward to the next MAT!

August Ragone
San Francisco California



Mr. Peppermint

Who Is He?

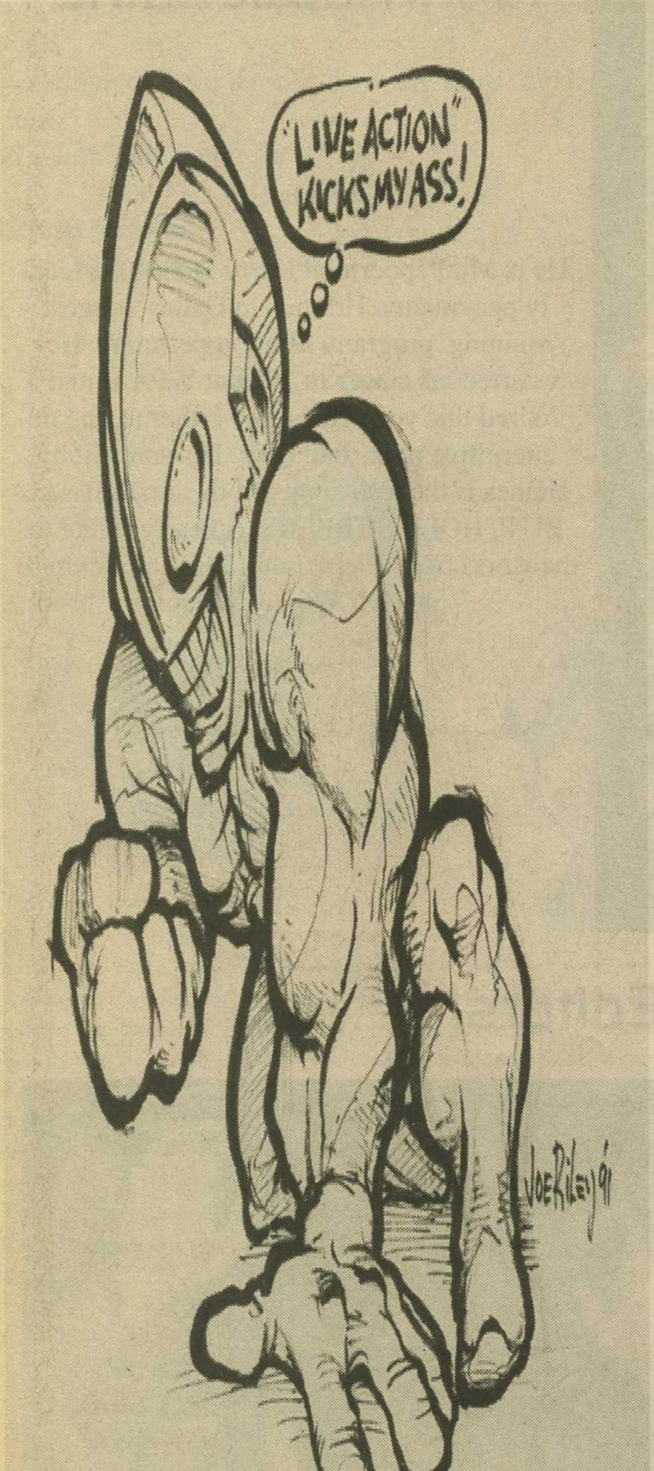
He is Mr. Peppermint (Jerry Haines), a local tv personality. He stars in Dallas' longest running program, "Mr Peppermint". He started his career in 1961 at WFAA, and retired this year. He is also father to one of alternitive rocks bad boys. His son, Gibby Haines is the lead singer of the Texas based, BUTTHOLE SURFERS. A hearty salute to the world of Mr Pepermint, Muffin (pictured) and Mr Wiggly Worm!

Your Loving Editors!

Edward "Edzilla" Holland

David "Leatherface" May

MAT Profile Survey Results



Most people who sent in the Issue 5 Surveys, wrote that they liked just about everything in the issue. Most MAT members enjoyed the following sections: the Sentai Article, Kaiju Bandstand, Letter from Lenell Bridges to TNT, Power Rangers Propmaster Interview, Toho's Guide to Women, Da Da Profile, and Godzilla and Ultraman news.

Greg Cordaro wrote, it was fun and informative, while Richard Moss really appreciated the Ultra 7 updates. Hallett Bladen said that the letter from Lenell Bridges was right to the point.Danny Coffin wrote, he liked the full color flyers inserted in all of the issues.(These flyers come courtesy of: Daisuke Ishizuka, Noriaki Yoshiga, and Yohichi Iwasa-ed.)

On the flipside, one reader wrote, that the nasty letter to TNT was a waste of space, and felt future profiles on super villains, like Da Da were a must. John Vespucci Jr would like to see more information on the potential re-release of the Original "Ultraman1996" Some asked for a fan correspondence section, and here it is)for those special Pen pal-type fans. One reader plainly wrote, that he would like to see more of what he saw in Issue 5. A gentleman commented, that he would like to see more features on classic shows, like "Masked Rider". Hiroshi Miyauchi is the classic, Toei actor, and we hope that you enjoy the coverage of "Kamen Rider V3" and "Zubat", in this special edition. Vince Cornelius requested more articles, and clearer print. I hope this issue is easier on everyone's eyes, and more enjoyable to read. Danny Coffin asked for some classic KISS photos, from the makeup years. Check out Son of Kaiju Bandstand for Rock N Roll Legends.

Most of our members are male, and in their late 20's to early 30's, and they all seem to bust their butts, to support their Japanese Monster/Hero hobby. Members are generally active in other live-action fan groups and publications including: **G-Fan, Oriental Cinema, Kaiju Review, Asian Trash Cinema, Sentai, Far Eastern Heroes, Xenorama**, and whatever else they can find. Here is a cross section of MAT members' favorite movies and tv series: **Godzilla vs Mechagodzilla 93, Godzilla vs Hedorah, Matango, The Human Vapor, Rodan, Gamera, Gappa, Bruce Lee films, Kamen Rider, Kamen Rider V3, Kamen Rider Black, Ultraman, Ultra 7, Return of Ultraman, Ultraman 80, Spectreman, Rainbowman, Maha Go Go Go, Giant Robo, Zone Fighter, Go Ranger, Space Sheriff Sharivan, Kikaida/Kikaida 01, Zubat, Barom 1, Gatchaman, Robot Keiji K, Yousha**

The following MAT members have allowed us to print their addresses. Please contact a fellow MAT member, you'll be glad you did.

John Vespucci Jr
PO Box 2366
Bloomfield NJ 07003

Hallett Bladen
18020 S Chantilly
Hazel Crest ILL 60429

Vince Cornelius
231 East St
Caledonia OH 43314

Greg Cordaro
1940 Plymouth Dr
Westbury NY 11590

Richard Moss
6174 Deewood Loop W
Columbus OH 43229

Lenell Bridges
5304 S Bishop St
Chicago ILL 60609

Christopher Elam
PO BOX 129
Reeves LA 70658

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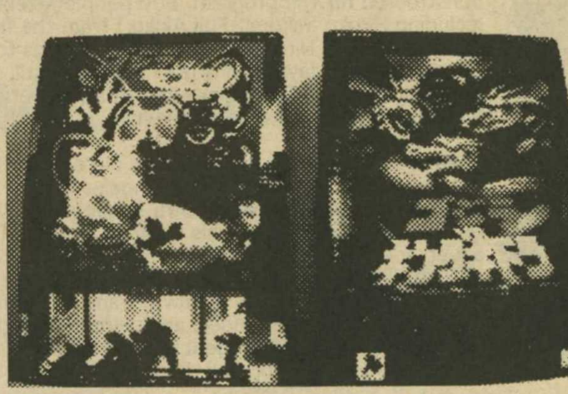

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TOKUSATSU NEWS

Ayako Fujitani, daughter of Steven Segal, debuts in her first movie, "Gamera". She plays the role of Kusanagi Asagi, the only person who can contact the righteous kaiju. "Gamera" director, Shusuke Kaneko discovered Fujitani. While practicing Aikido in Osaka, Steven Segal met Fujitani's mom, and they were married, but are now divorced. Fujitani has been practicing Aikido since she wa 4 years old. Now she is a llth grade student in Osaka. Someday she would like to play in a movie with Keanu Reeves. In "Gamera," she did her best to play a compassionate girl, linked to Gamera. The movie was shot during the Summer, a stressful time for Fujitani, whose eyes are very sensitive to light. She commented that her ancestors must be related to Dracula.

ULTRA NEWS

"The Legend of Ultraman" program was held last year at Mitsui Greenland in Asio City, in Fukuoka prefecture, on the island of Kyushu. The Tokyo skyline set for the show cost about 4 million dollars, and it took 3 months to construct. 50 buildings, a petrochemical complex, and a lake were constructed for the program. 800 people attended, including Hiroko Sakurai(Fuji Akiko,) from the first Ultraman series. Hiroko Sakurai said she longs for Ultraman these days, and is glad that he is still popular. She said, "The show was great, powerful, and people were satisfied to see it."

Speaking of Ultraman appearances, did anyone see the Man fight Baltan at the Los Angeles Comic Book and SF Convention in 1995 Supposedly Ultraman met with one of his biggest, baddest adversaries- Baltan Seijin on September 10th, 1995 at 2:OOPM. Convention goers were treated to a fight between the two, and saw Ultraman commercials, screenings of episodes, and were entitled to pose with their favorite agent of peace. Bob Johnson of HENSHIN played the roll of Baltan.

MOTHRA FLIGHT REPORT

Toho is planning to release "Mothra 2" December, 1996 in Japan.
The film will not be a remake of "Mosura" (1961), or a continuation of events in "Gojira vs Mothra 2" and "Gojira vs Space Gojira". The movie however, will have scenes similar to those of the first Mosura movie. It is confirmed that sfx director, Koichi Kawakita is not quitting, and will direct the effects for "Mosura". However, Takao Okawara, director of : "Gojira vs Mosura, Gojira vs MekaGojira, Yamato Takeru, and Gojira vs Destroyer", will not work on "Mothra". Toho executives plan on producing a series of Mosura movies, even though they feel that mothra may not be popular enough to sustain a series of films.

GODZILLA NEWS

Working for Video Monitoring services, an affiliate of Burrelle's News service, one can sometimes see monstrous news reports. The following information was compiled from a news search generated in Dallas and done in New York on December 8th, 1995. The following networks and stations reported on "Godzilla vs Destroyer", just prior to its opening in Japanese theatres:CNBC, CNN, FX, PBS Radio, New York's WINS-AM, Dallas' KXAS-TV, Detroit's WDIV-TV, Houston's KPRC-TV, KRIV-TV, Cleveland's WJW-TV, WKYC-TV, Phoenix's KSAZ-TV, Denver's KUSA-TV, Orlando's WESH-TV, and Milwaukee's WTMJ-TV.

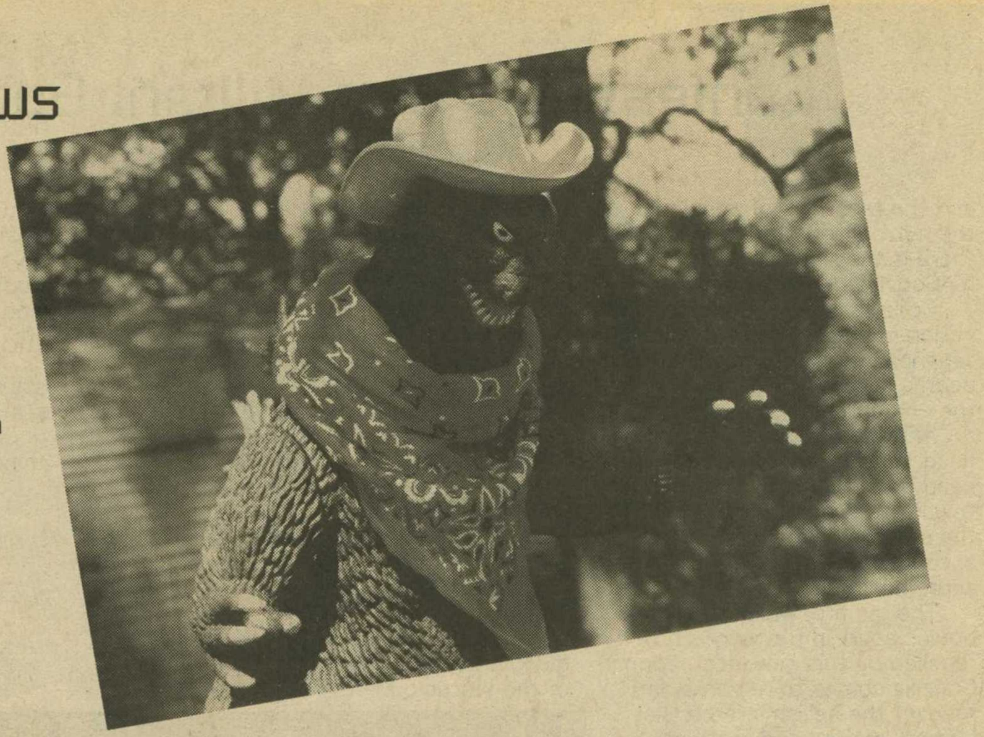
After completing the nationwide search for reports on the Big G, it was nice to see him receive top billing with headline stories such as: the NATO mission in Bosnia, the US federal govt. shutdown, Tokyo's Nikkei stock averages, Japanese car giant, Honda and its Canadian production plans, and the all too important story of Michael Jackson's dehydration and irregular heartbeat.

All the TV news clips lasted a minute or less, and some of the news synopses found from the search, are included here. CNBC reported that.Godzilla will make his final appearance, and he is destined to be destroyed in the film "Godzilla vs Destroyer". Tristar could bring him to the US and make a computer generated version of him." CNN stated that,Godzilla is fighting his last battle. He's been around since before Raymond Burr became "Perry Mason". The movie company that created the dinosaur is now sounding the death bell. New York's WINS-AM station announced that,, "Sony Pictures is breathing life into it's stalled Godzilla project. A pair of film makers are hoping to turn the film into a block-buster with a great merchandising potential." Denver's KUSA-TV documented that, "Film company executives say Godzilla will finally meet his doom in his latest adventure.

And finally, Dallas' KXAS-TV detailed that, "Worldwide Japanese movie legend, Godzilla will meet Destroyer this weekend in Godzilla vs Destroyer. Godzilla will die in the film, but his resume includes 21 films, and I am sure he'll come back, they always do." The all too brief clips showed a very angry Gojira, and a (don't blink, you'll miss it) scene of Destroyer. The clips definitely piqued the interest of this reporter, and MAT looks forward to reporting more on the end of a fabled era of Kaiju Eiga.

MORE GODZILLA NEWS

In other news, Toho is giving some consideration to producing a Ghidorah movie, but no final decisions on the project have been made. Toho is also working on a sequel tol'Yamato Takeru. Takao Okawara will direct it, and it is scheduled for release during the Summer of 97 or 98. And production on the next phase of the Gojira series will reignite at the beginning of the next century.



Confessions of a Militant Godzilla

At noon, August 15, 1994, there was a Godzilla attack on the Imperial Palace and the Yasukuni Shrine. Regrettably, this Godzilla was rather small in scale. it was unable to breathe radioactive fire or to deal any physical damage to its targets. However, after a forty year hiatus, this day marked the resumption of Godzilla's attack on the emperor system, symbolized by the Imperial Palace and the Yasukuni Shrine.It sounds very impressive when I describe it like this. But actually the event consisted of me running around in a Godzilla costume waving a black flag in front of the shrine.

One of the reasons this was less than awe-inspiring was the costume itself. This costume, filched from the props for an Asahi beer commercial, was far too adorable to be considered a Godzilla costume. In fact it looked more like a Sesame Street puppet, all in green with little fins on the back flapping around. well, maybe it could have looked like Godzilla to folks who hadn't seen too many of the movies.

So the costume wasn't much, but it was in the middle of summer, and it was hot as hell. Yet despite my noble efforts at making a radical political statement, I was being offered consolations by passersby. People would come up to me and say, "you're working hard in this hot weather," all the while ignoring the other participants in the action, who were passing out flyers and trying to start discussions. It seems my black flag was mistaken as a funeral banner honoring the war dead. And this was supposed to be a Godzilla attack on the emperor system!

Well, it may seem I'm just playing the fool here. But make no mistake, I am dead serious. why should Godzilla march toward the Yasukuni Shrine carrying a black flag, you ask? Why to the Imperial Palace? Is this just some crazy idea thought up by an anarchist Godzilla buff? That explanation may seem plausible, but the truth is much stranger.

THE UNCOMPLETED TASK OF GODZILLA

In 1954, Godzilla made his debut on the planet. Countless Godzillas subsequently emerged through movies, television, radio, magazines, as well as in the form of toys and dolls. The only common point in all of these, I will venture to say, lies in the "monstrosity" symbolized by Godzilla. In other words, the popular vague conception of what Godzilla is.

The hugeness. The radiation spewed from its jaws. The fins on its back that light up when it attacks. Its instinct to level anything that lies in its path. These aspects of Godzilla were established in the first 1954 film "Godzilla". However, beneath all this, there was also "another Godzilla" that was diluted in the subsequent films. It was this other Godzilla that made its uncompleted march toward the Imperial Palace and the Yasukuni Shrine in the original movie, and it is this other Godzilla that makes its march today.

The first Godzilla was overwhelmingly a destroyer. It could be called a divinity of destruction. It withstood depth charges, attacks from fighter planes, bombardment from tanks, thousands of volts of electricity. It was a survivor of hydrogen bomb tests, after all. It breathed heat rays that could destroy anything. It plowed over everything in its way with its sheer bulk.

This kind of beast, or phenomenon, has existed before. It was seen in the air raids over Tokyo toward the end of world War II, nine years before the opening of "Godzilla". Like the air raids, Godzilla's attacks on Tokyo always took place at night. The aftermath of Godzilla looks just like the carnage seen in Tokyo the day after one of the raids. Of course, the producers were probably never conscious of the parallel. Although the producers and later critics interpreted Godzilla in terms of anti-nuclear sentiments, the attacks of Godzilla recall the terror of war (in this case the Tokyo air raids) more than anything else.

To begin with, why did Godzilla come from the south seas? One critic says the following: "Subconsciously there lurks the confrontation between two forces. on the one hand, there are the countless aimlessly floating spirits of the young soldiers who died in the southern seas toward the end of World War II. And, on the other hand, this country's supreme commander, the emperor, who was forced to renounce his divinity, having lost even the spiritual powers to appease these spirits. And it was for this reason that Godzilla was unable to set foot in the Imperial Palace, according to this critic.

My perspective takes this point one step further. There is the direct parallel between the reactions of people to a Godzilla attack

Confessions of a Militant Godzilla Cont.

and the reactions of people to the horrors of World War II. And there is the sinister shadow cast by Godzilla on the screen.

Godzilla, I believe, is a reincarnation of the spirits of all the Japanese who died meaningless deaths in the war for the sake of the emperor.

And thus, these spirits of the dead, in the form of Godzilla, head toward Tokyo. They head toward the capital, the home of the emperor, for a settling of accounts with "the country's supreme commander."

The gunfire, which tore their bodies apart in the war, is now repelled by this new incarnation. Godzilla comes to recreate and reenact the hellish inferno that burned, melted and crushed these spirits in the horror of war.

In the movie, Godzilla turns Ginza, the largest commercial district at the time, into a Bea of flames, and destroys the seat of government. And yet it was unable to even set foot into the Imperial Palace.

Of course, for the producers, it was the taboos surrounding the emperor that kept them from letting Godzilla attack the Imperial Palace. If we trace the attack route in "Godzilla", we can see that it plots a wide arc around the Imperial Palace.

Even though it turns Tokyo to rubble, Godzilla the avenger returns to the ocean without having fulfilled its ultimate revenge.

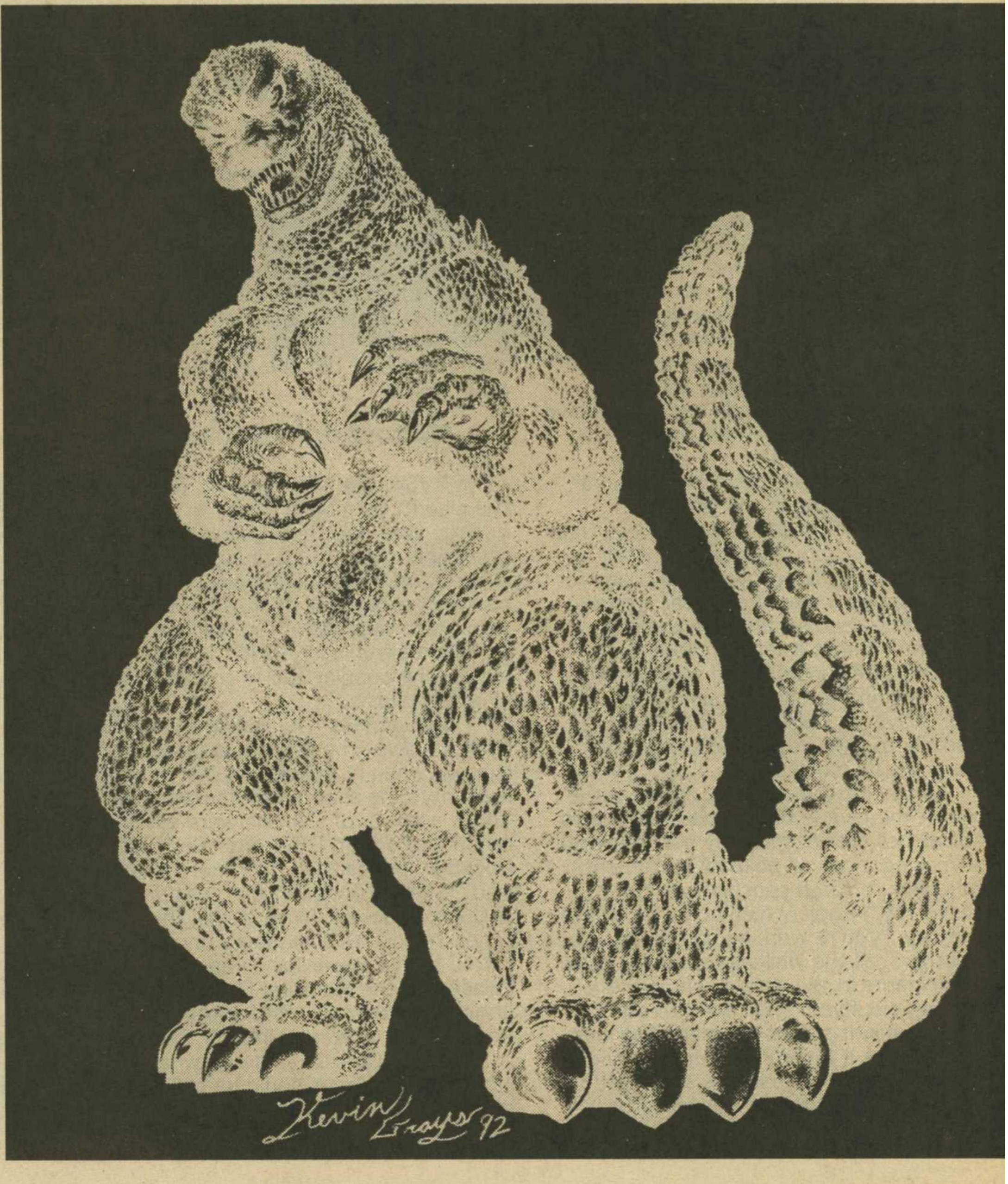
OUT OF THE MOVIES, INTO THE STREETS

Godzilla is brought down by the "Oxygen Destroyer" (said to have destructive powers rivalling that of the hydrogen bomb) devised by the sole character in the movie who bears the physical and emotion scars of war, Doctor Serizawa. The professor, who continues his research far from people, was afraid that his oxygen destroyer, because it was so powerful, would be taken up by politicians as a substitute for the hydrogen bomb. However, he decided to use the oxygen destroyer, bowing to the pleadings of his friends and fiancee that only he can stop Godzilla.

The professor discovered in Godzilla a dark part of himself that he had been suppressing or pretending to ignore. Having lost all faith in humanity and society, the professor commits suicide in order to destroy forever the product of his research. And thus he disappears into the ocean with Godzilla. For the professor, Godzilla was an emergence of part of himself made material, another self. The professor, who created a weapon to rival the hydrogen bomb, could himself have become a Godzilla in order to avenge his own scars from war. But through his suicide, he closed off this path.

In his later incarnations, Godzilla loses its negative edge, and consequently, it no longer had to be destroyed. It may have been inevitable the Godzilla gradually became cast in the role of "the good guy", protector of the earth and defender of the status quo. It is from there that Godzilla goes on a rampage as a god of destruction without reason. But for my part, I still want to see the return of the Godzilla whose destruction has a purpose. And not in the movie theaters, but in real life.

It is from this foundation that the an assault on the emperor system and the state will be launched by the militant godzillaists. You say there's no such thing? Well, this is only the beginning.

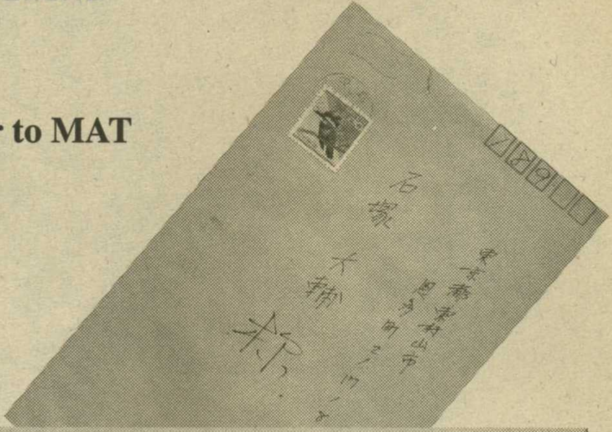


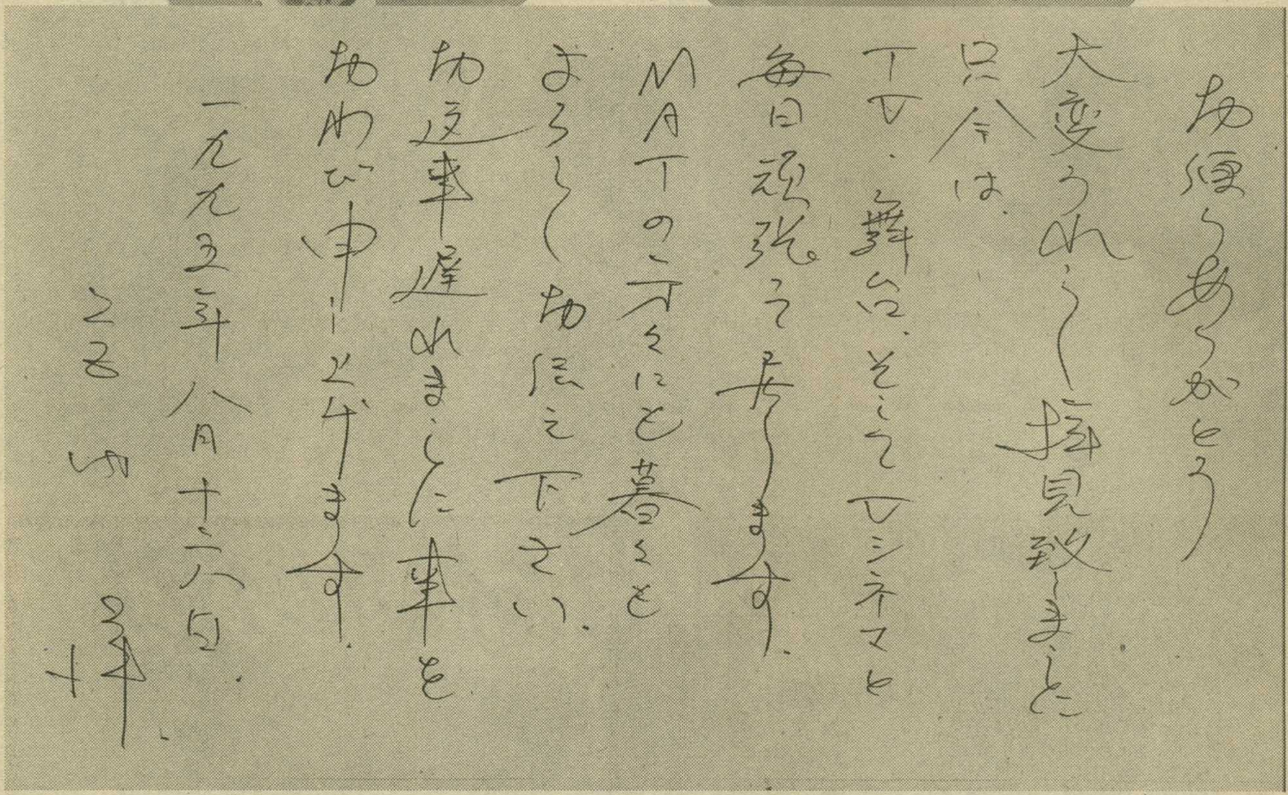
Hiroshi
Miyauchi

Hiroshi Miyauchi Mega Special

by Edward Holland

Hiroshi's Letter to MAT





お便りありがとう
大変うれしく拝見致しました。
只今は
TV・舞台、そしてVシネマと
毎日頑張って居ります。
MATの方々にも暮々と
よろしくお伝え下さい。
お返事遅れました事を
おわび申し上げます。
一九九五年八月十六日

"Thank you for your letter. I'm very glad to hear about MAT. I'm very busy every day for the tv show, stage, and video movie. Please say hello and thank you to Mat memebers !" -Hiroshi

Miyauchi Data File

Statistics:

Age- 54, born June 14, 1942 Chiba, Japan
Height- 5'10", Weight- 156 pounds

Skills:

3rd degree (dan) Blackbelt, and Judo.
Horse riding. Holds licenses for automobiles, motorcycles, and culinary arts.

Degree:

Business management from Tokyo Japan University

Roles:
Debuted in Keiji Kun (Mr. Detective)
Regular cast member in Sonny Chibals Key Hunter 1970
Kazami Shiro in Masked Rider V3 1973
Shinmei Akira(Blue Ranger) in Go Ranger 1975
Banba Sohkichi (Big 1) in Jacker Dengekitai (Blitzkrieg Squad) 1977
Hayakawa Ken in Kaiketsu Zubato 1977
Shunsuke Masaki in Special Rescue Police Winspector and Super Rescue Solbrain 1990/91
Commander Miura in Oh-Ranger 1995

Guest Appearances:
V3 in Kamen Rider X-episodes 27, 28 1975
Hayakawa-type Cowboy in Spiderman 1978
Sheriff Alan in Gavan 1983

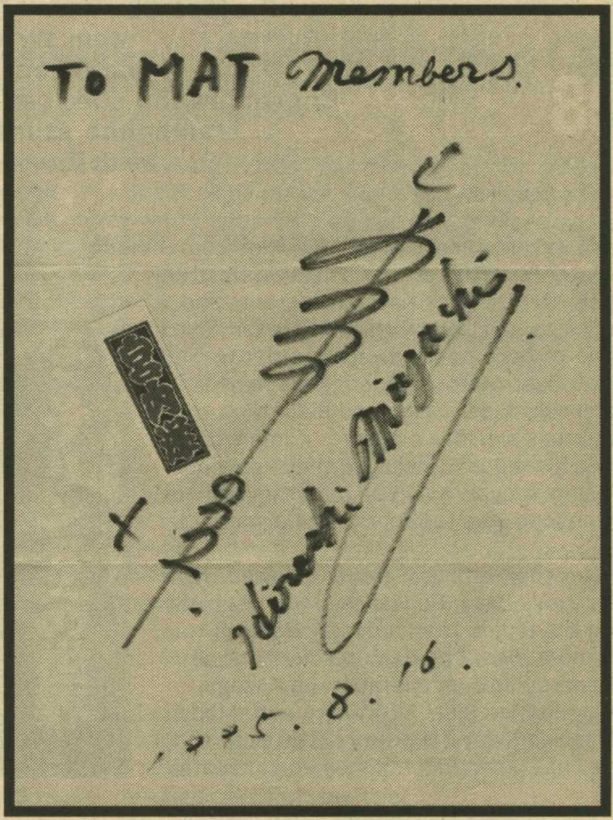
Films:
Kamen Rider V3 Vs. Destron Kaijin 1973
Kamen Rider X Vs. King Dark 1974
The War In Space 1978
(Many additional roles in Toei and Toho Eiga)

Events:
Speech presentations at Dinner Shows.
Appearances on various talk and game shows.
Performances for children at area parks.
20 years experience performing on the top story of department stores.

Stage:
Experience in multiple Japanese Historical Plays on many theatre stages.

Fans:
The Shunsuke Masaki Fan Club of Japan honors Miyauchi San with a fan produced publication. Most members of his fan club are approximately 30 years of age, and grew up loving his shows during their childhood.

Memberships:
An honorary member of Monster Attack Team.



V3 Telecast Facts

Producers: Mainichi Housou Broadcasting aka MBS
Episodes: 52 and 1 Theatrical release
Broadcast Dates: February 17, 1973 to February 9, 1974
Network: NET-TV Asahi
Time: Saturdays 7:30PM - 8:00PM

Cast:
Kazami Shiro - Hiroshi Miyauchi
Tachibana Tobe - Shoji Kobayashi
Tamaki Junko-
Tamaki Shigeru-
V3 Suit actor - Tetsuya Nakayashiki who also played Kamen Rider #1, Kamen Rider X, Stronger, Sky Rider, and Super 1.

Original Story - Shotaro Ishimori
Project Planners - Tohru Hirayama and Shoji Abe
Main Writer -Masaru Igami
Main Director - Minoru Yamada
Choreography - Ono Ken-Yukai (The Ono Sword Fellowship)
Trampoline stunts - JAC/Japan Action Club
Music Composer - Shunsuke Kikuchi

V3 Story

Shiro Kazami rescues Tamaki Junko from the clutches of the evil organization Destron. For this, Destron has Kazami's parents and younger sister killed by Hasami Jaguar. Shiro wanted to become a cyborg, in order to destroy Destron for murdering his family. Kazami asks Rider Ichigo and Rider Nigo to reconstruct him into a cyborg. Kamen Rider refuses his request, because they know how sad being a cyborg can be, and they did not want anyone else to feel the same way.

After their refusal, Kazami followed them to Destron's base. He was injured very badly saving the Riders from a deadly Destron trap, and almost died. The Kamen Riders put all their energy into an operation on Kazami, creating Kamen Rider V3! V3 inherited Rider I's skills and Rider 2's powers. The skills and powers of Kamen Rider combined to create

"Hasami Jaguar"

V3's awesome Double Typhoon Power. Since Kazami was rebuilt by both Rider I and Rider 2, his skills and powers are both logical and well balanced.

Rider V3 met Joji Yuki, a quiet scientist who rebelled against Destron and lost his right arm for his treason. Joji Yuki and Kazami Shiro became a team. V3 gave him the name Rider 4 (Riderman.) His special weapon was his arm attachment, which converted to a: Power, Rope, Net, and Drill Arm.

Destron Story

Destron was formed by the organization Gel Shocker, thought to be dead. The syndicate consisted of subordinates, whose goal was to occupy the entire world. The mixed Kaijin group's first chief was the ruthless Doktor G. The good doctor created Kaijin made from a combination of: animals, machines, and botanical elements. Other Destron groups existed in West Africa, Northern Europe, and Central Asia.

Doktor G wreaked havoc from episodes 13-30. He henshined to Kani Laser before facing his last battle at the hands of V3. As the V3 television fever began to burn, Rider V3 started a fight against Destron's newest agent, Baron Tusk(Kiba Danshaku). Baron Tusk appeared in episodes 31-35 and met his demise after transforming into the elephant monster, Kyuketsu Mammoth.

Wing Monk(Tsubasa Shozo Gundan) was revived from the crypt and attempted to defeat V3 in episodes 36-40. Wing Monk transformed into the man bat, Shibito Koumori. V3 obliterated him, by jumping high into the sky and delivering a kick to the blood-sucking Kaijin in episode 40(The Secret of V3's Mach Kick.) This monster costume was a particularly nice combination of styles from Kamen Rider and other Toei classics.

Destron's last gasp measure was The Armored Marshall, who challenged V3 in episodes 43-51. The Armored Marshall morphed into Zari Gani in episode 52, and dramatically died in a hearty explosion. Masked Rider V3 ran into the Destron Leader and bolted with hurricane speed from his lair, before it dissapeared into a cloud of hot vengeance.

V3 Synopsis Scene

Episode 21 - Iketei ta Double Rider (The Double Riders Live!)

Kamen Rider calls on the power of the Double Rider pendant,while fighting Guillotine-Saurus. A faction of the Shonen Raida-tai(Boys Rider Squad) come to the defense of V3. Elsewhere, Doktor G and Destron forces are locking up an SS Agent. After the fight, Kazami Shiro thinks about the power of the pendant and the legacy he has to support. Kaza has tea with Tachibana Tobei, Tamaki Junko, and her friend. Kazami's friends are acting strange because they have been infected by Destron. Marks indicate they have been given shots in their necks. The crew attempts to drug Kazami with tea, as the Boys Rider Squad vigorously trains. Kazami pretends to be drugged by the tea. Poison Drug Spider, a twisted kaijin sporting an innoculator arm, shows up to give Kazami a shot. Kazami, faking his sleep wakes and knocks out Tachibana and company.

Kazami Shiro pursues Poison Drug Spider to a picturesque bridge. Kazami is stung with a shot from the Drug Spider, and a brawl breaks out. As Kazami loses feeling in his arm, the Kaijin inches the needle towards his neck. Kazami does a high fall over the bridge. Then, he hits the water and explodes, changing into Masked Rider V3. V3 jumps from a scaffolding, takes Drug Spider's arm, and gives him a rough shot of his own medicine. V3 takes out the kaijin's control capsules on his side, as it shrinks down to spider size, and hides.

Later, Kazami drops in on some thugs secret agent style. In this James Bond type stunt, Kazami(Hiroshi Miyauchi) perches on top of a moving skyride car, full of Destron men. He covertly listens in to Destron's plans to use the SS Sojin Super Sleep Ray. The ray is prepared for a test on a fishing village, as Kazami watches the system explode.

Afterwards, the Destron Leader orders Doktor G to employ a specialist to repair the broken machine. Under the guidance of Destron, Tachibana Tobei meets with an SS Agent, posing as a specialist. The agent clad in black and white was planted by Kazami. Meanwhile, Kazami has disguised himself as the same agent. He meets with Destron's business elite and codewords are exchanged. Kazami is blindfolded on the car ride over and arrives at Destron headquarters, posing as a computer specialist. Kazami acts like he is fixing the sleep ray machine, while Tachibana finds out he has been set up. The Destron faithful grow impatient and leave Kazami on his own. He takes off and discovers the missing SS Agent in a secured cell. The agent warns Kazami not to come in, because of the audio torture device in his cell. He goes up top to turn off the audio sytem, and Doktor G catches him trying to stop the torture. He distracts Doktor G, by throwing a screwdriver between the eyes of a henchman. Kazami transforms into Rider V3 and Doktor G opens a trap door, causing V3 to fall straight down into the audio, brain draining cell.

As the audio signal depletes V3's energy, a vision of Double Rider reminds him of the medal, and its powers. The life of the Double Rider medal combines with his henshin belt to produce Double Typhoon Power. Fully charged, Rider V3 jumps onto his motorcycle and chases Poison Drug Spider, in his black getaway car. V3 demonstrates his prowess in a fight with Guillotine-Saurus and Poison Drug Spider. V3's Hurricane Kick puts two more Destron Kaijin away and Doktor G watches on, fearing for his job. In the end, the whole Rider family shows up to congratulate V3 on a job well done. Later aboard a sea cruiser, Tachibana and Kazami discuss the importance of the Double Riders, as they look across the vast sea.

Episode 22 - Kyofu No Kamp Chiteun Ga No Nazoh (The Terror Camp Mystery of the Bottomless Swamp.)

On a remote island, the Boys Rider Squad attends a Kamen Rider V3 camp. Tachibana Tobei oversees camp activities like, climbing walls, wrestling, running, and swimming. one camp member tires out during an endurance test, and is encouraged to do better, by being doused with a bucket of water. Kazami Shjro leads Karate exercises with members, and finds time to do his own hard training as well. At the camp pool, Tamaki Junko announces that a campfire party will be held.

On the other side of the island two scuba divers see a Destron agent abducting a man. Looking closer, the divers see clouds of green smoke, and then a kaijing appears. Watergun Walrus, a sort of creature from the black lagoon equipped with a dart gun, dusts the divers to death. Hearing their screams, Kazami runs to investigate. Kazami evades Watergun Walrus' dust attack, but is affected by his green smoke. The kaijin spews forth more deadly dust while Kazami jumps into the ocean, avoiding it. Afterwards, he calls Tachibana and assures him the situation is under control. Tachibana has faith in him, but is still nervous about the safety of the camp members.

Back at Destron headquarters, a prisoner is picked to receive the dusty wraith of Watergun Walrus. Fellow prisoners watch in fear, as the inmate is dusted, turning his face into a bloody red mess. Doktor G lays down their plan of attack, which will lead them from their underground lair to the Kanto area of Japan. Back at the camp, the Rider Squad sits around a fire, singing Kamen Rider V3 songs. Tachibana confides with Junko about the possibile invasion of the camp by Destron.

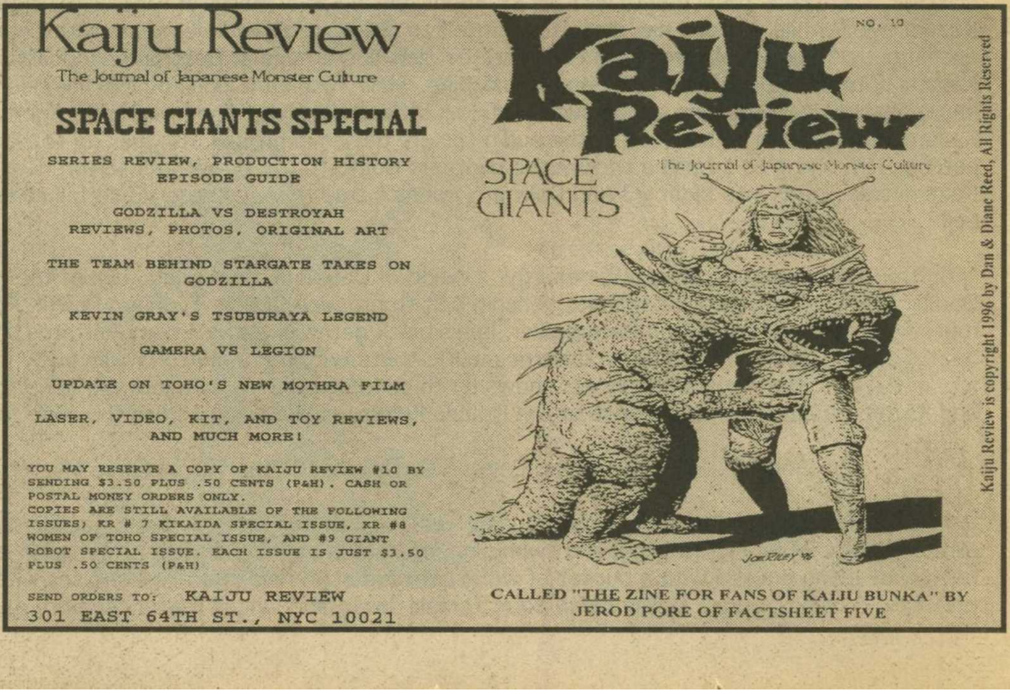
Meanwhile, a member of the Rider Squad is kidnapped bv Destron henchmen. Kazami chases one of the men leaving the scene and punches are thrown. Watergun Walrus emerges from the water. The Walrus shoots a dart at Kazami, igniting the water around him. Kazami henshins out of the flaming lagoon into Kamen Rider V3. A V3 Punch hurls the Walrus into the water, sending it back to Destron's base. The next day, Kazami confirms that the missing squad member has been taken by Destron. The entire Boys Rider Squad vows to assist Kazami, and promises to stay in contact via their Rider pendants.

Kazami jets out on a boat to find Destron's underground base, while the missing Rider Squad member returns to camp. Members go to greet the boy and are abducted by Destron. The boy is seen later by Tachibana and friends, who are also kidnapped. By radio, Junko notifies Kazami of Destron's attack. Kazami turns his course around, and heads back for the island. On his way back, seven bombs are detonated close to his boat, and he bolts overboard.

The whole camp is being held captive at Destron's subterranean hideaway. Kazami searches for the secret entrance to the base. After sneaking in, he meets and quickly defeats some Destron agents. Watergun Walrus takes the entire camp hostage, aboard a submarine. The Walrus escapes with the Rider collective and Kazami henshins to V3.

V3 travels like a fish, following the path of the sub and bursts out of the bay, calling on his motorcycle Hurricane. V3 rides to a theme park, where camp members have been tied up to weather balloons. The Destron plan was to set the hostages airborne. V3 cancels the flight by throwing several henchmen into the water. V3 is hit by Watergun Walrus' dart, which he quickly pulls out. The action continues atop an exhibit building as V3 kicks the Walrus several times. Kamen Rider V3 bashes Watergun Walrus with his infamous Hurricane Kick and bits of the nasty sea mammal fall to the ground. The campers are safe for now, but tomorrow they will have to face the rigorous training classes, taught by Tachibana Tobei.

"Guillotine-Saurus"



V3 Boys Rider Squad Roundup

After Gel Shocker was destroyed, Kazuya Taki left his homeland of Japan. Tachibana Tobei became the Rider Squad Captain "Taichyou". As Captain he oversaw all branches of the corps in Japan. Members communicate with pendants that receive and transmit important information. Their headquarters is the Central Sports shop, owned by Tachibana. The shop contains a special security system that protects against intruders.

Miyauchi-San Memory File

The 007'ish Kamen Rider V3 changed the genre of Japanese television superheros, while adding style to the Kamen Rider legacy. Kamen Rider V3 helped to build a solid family of heroes, hell-bent on dismantling, and destroying evil organizations. V3 ushered in a trinity, bringing unity to the Rider movement. V3 sewed up the cohesive quality that hero programs were adhering to, and the dramatic glue used was a combination of brotherhood and peace.

In 1973, a new Hero Fest in Japan showcased three great superheroes of the time. Festival participants were treated to appearances by: Robot Keiji (Detective) K, Kikaida 01, and V3! Undoubtedly, more books and products came out, as V3 rose in popularity. Destron's finest could not get rid of V3, as he burned up the airwaves every Saturday evening at 7:30. Other shows popular during V3's broadcast run were Anime programs: **Mazinger Z**, **Babel II**, **Devilman**, **Gatchaman**, and others. Networks were experiencing more superhero success with the programs: **Zone Fighter**, **Inazuman**, and **Ultraman Taro**. On February 2, 1974, **Kamen Rider X** premiered, continuing the heritage of the Kamen Rider family.

Hiroshi Miyauchi portrayed the V3 character as hip, happening, and heavy duty. Miyauchi's performance of V3 stood out amongst other shows at the time, and it continues to hold weight today. Many actors could have played the character, but Miyauchi was the selection that fans were blessed with. Hiroshi Miyauchi brought the dramatic qualities of: Sincerity, Strength, and Compassion to the role of Kamen Rider V3.

Only the best actors can hold the attention of a television audience. Miyauchi's expressions evoke countless words, and his actions burst right off the small screen. It is obvious he gave the role his all, by doing many of the physical stunts himself. One unique stunt was changing to V3, while riding his Hurricane motorcycle. One can see the fury and charisma he brought to each subsequent episode. The henshin and sound off, that accompanies his transition to V3 is possibly the best Rider pose of all.

Miyauchi makes the V3 character realistic within the tokusatsu realm, and his portrayal is full of pride. With each episode, the producers and crew made a difference and pulled it off with 52 strong installments. The program was a direct carry over from Kamen Rider, but the crew produced the show with a bolder zest for suspense and spy type action. Not many television characters have such a lasting permanence as V3 does. 23 years after its release, V3 is still in the marketplace with products like the Masked Rider V3 File on cd-rom, released in 1995.

In the opinion of this writer, Kamen Rider V3 is one of Toeils coolest, toughest, and suavest characters to date, with Kaiketsu Zubat riding in at a close second. One major difference between Zubat and V3 is the more playful quality Miyauchi brought to the Zubat role. At the same time, Zubat was tougher and slicker than any character from a Sergio Leone western film. The character of Hayakawa Ken is a double shot of the qualities of V3, and the skills Miyauchi learned, playing in other Toei classics.

The role of Hayakawa Ken was somewhat reprised, appearing in two episodes of Toei's "Spiderman". It is known that Miyauchi has high regard for the Zubat character, and has even appeared in the costume at Japanese Hero Conventions. Both V3 and Zubat have a mastery of certain skills, and together they would be a viable force on land, sea, or in the air. By motorcycle, car, horse, or foot they are driven by justice and revenge. Which character is considered more powerful? It is difficult to say. If the two avengers were to have a contest, I would have to put my yen on V3, but don't tell Zubat I said that.

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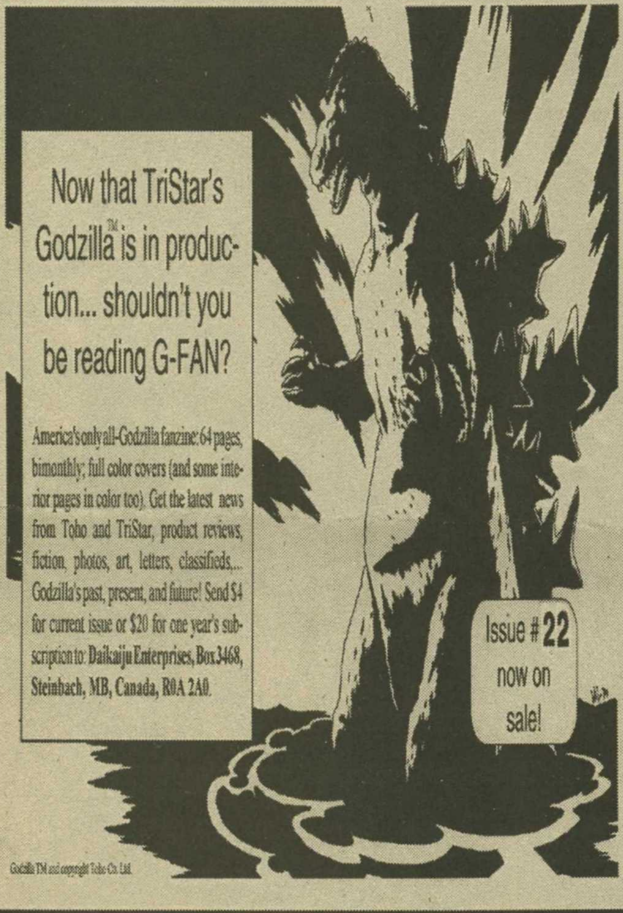

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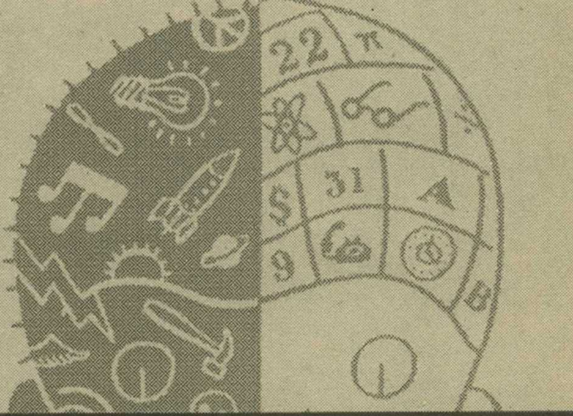

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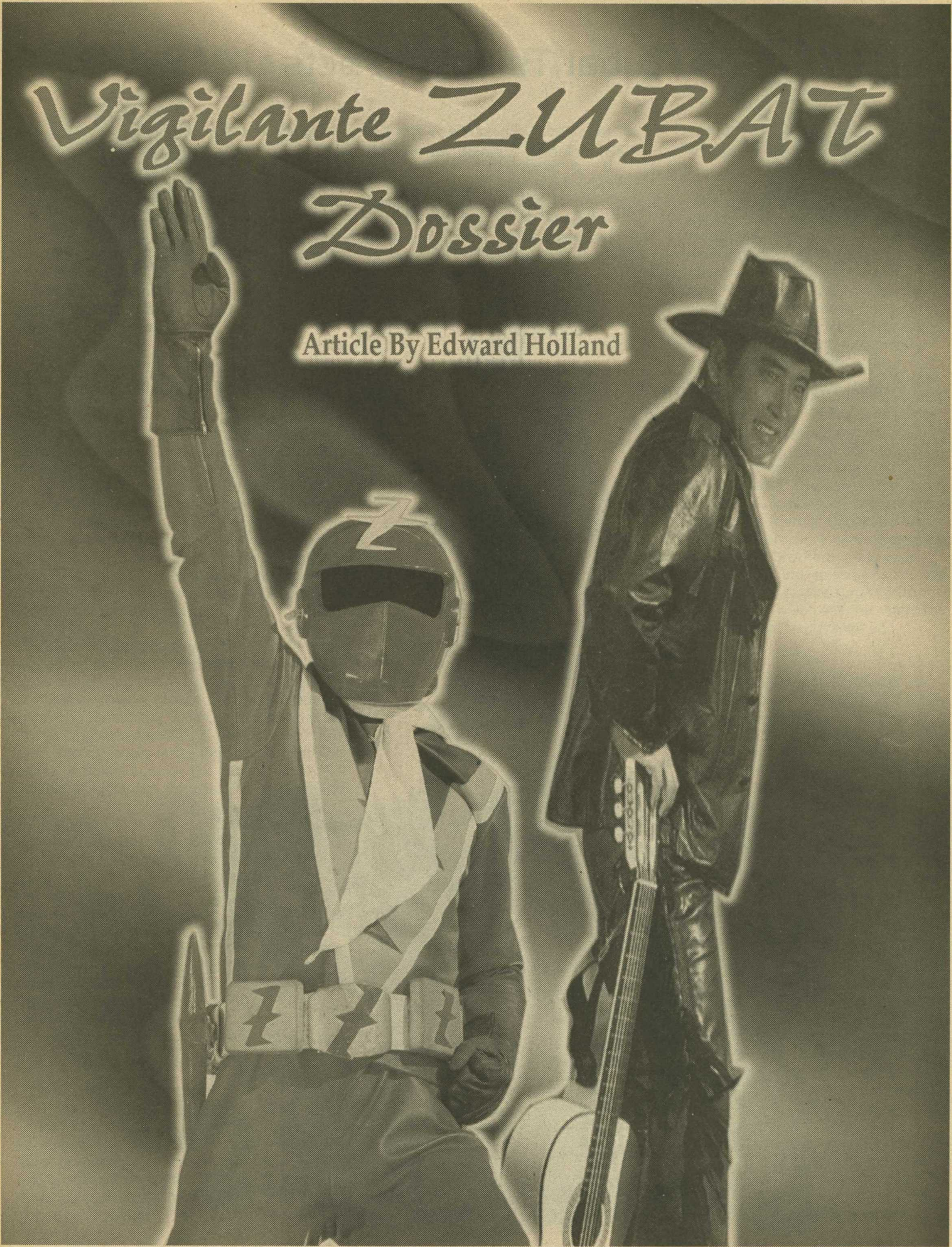
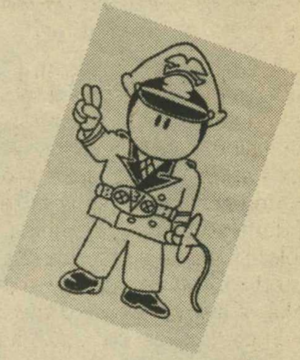
Vigilante ZUBAT Dossier

Article By Edward Holland



Zubat Telecast Facts



Episodes:
32, including 2 which were rerun later

Broadcast Dates:
February 2, 1977 to September 30, 1977

Network:
TV Tokyo

Time:
Wednesdays 7:30PM - 8:OOPM

Cast:
Hayakawa Ken - Hiroshi Miyauchi
Asuka Midori - Nobuko Oshiro
Terada Osamu - Nobuyuki Nakano
Shinsuke Jinryu -
Asuka Goro -

Original Story:
Shotaro Ishimori

Project Planner:
Tohru Hirayama

Main Writer:
Hideyoshi Nagasaka

Main Director:
Hideo Tanaka

Music Composer:
Kensuke Kyo

Kaiketsu (Vigilante) Zubat Story

Asuka Goro was a scholar who built a specially designed car and suit for an expedition to the moon, using incredibly strong materials. Asuka's study was stopped short when he was murdered in front of his best friend Hayakawa Ken, during a hospital bombing. Hayakawa completed Asuka's projects after his death, and adapted his suit and car for fighting purposes. Hayakawa also redesigned the car's wings and twin engine system for earth applications. Asuka also shared his love for music and playing the guitar with Hayakawa.

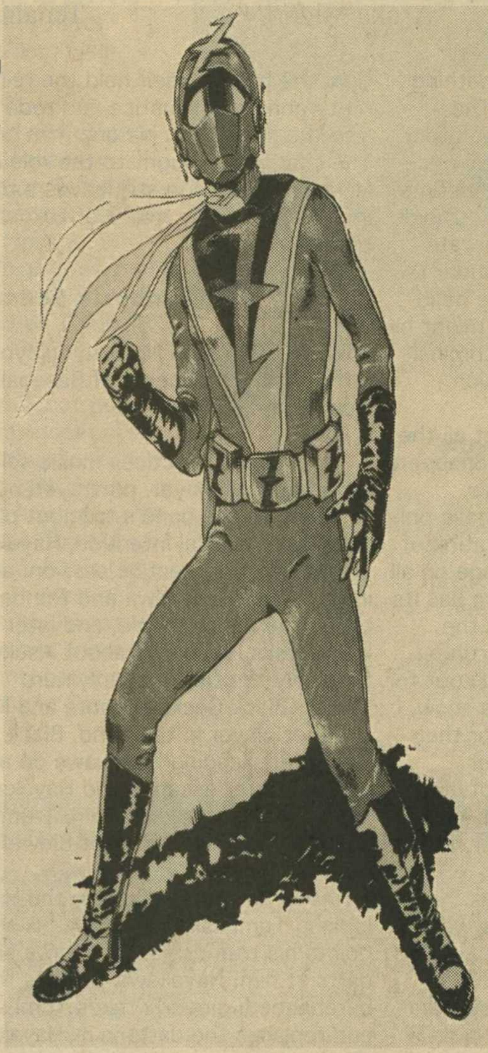
Hayakawa Ken set out on a journey to find the murderer of his tomodachi. As a private detective, Zubat decided to fight every criminal in Japan, until he avenged Asuka's death. He began his search by pursuing the boss of the wicked organization Dakka. He would continually introduce himself to various Dakka agents, as the strongest man in Japan. None of the villains believed him at first. Later, they always learned how serious his skills were. Unknown to Dakka, Hayakawa could sustain his form as Zubat for only 5 minutes. A dial on his ear would warn him of his time limit, and holding the form longer than 5 minutes would cause his body to shatter into pieces.

Zubat was equipped with his Z Sword- a plus shaped weapon that could transform into the Cross Sword Rod and Whip. His lethal Zubat Attack Kick always knocked out his victims. Hayakawa rebuilt the Zuba Car for road use and its top land speed was 217 miles per hour. By itself, the car could strike fear into the filthy hearts of Dakka agents. The car was also capable of flight and automatic pilot operation.

During Zubat's quest for justice, all crimes were linked to Dakka. The head was Leader L and his reign was shrouded in secrecy. Only upper level gang leaders knew of his presence; not even Japanese Interpol Agents knew of his identity . Leader L oversaw the Yakuza and all violent acts in Japan, and he held the power to command any criminal to carry out his wishes. He lived on some beach front property, and his weapon of choice was a boomerang. Zubat finally met with Leader L, after defeating all of Dakka's members. Contrarily, Zubat found out that Asuka's murderer was Commander D, and not Leader L.

A Look Back at Zubato

While the shows Battle Hawk and Aztecizer were finishing their television runs, Vigilante Zubat premiered February 2, 1977 on the TV Tokyo Network. It created a new spark by showcasing a regular human character, driven by heroic vengeance. The opening sequence begins with silence and then a plane is heard in the distance. The scene lends itself to a commercial for a flight training school. The plane lands and a Cowboy dressed in black exits the aircraft. He lifts his head and looks into the camera, appearing to be an ad spokesperson. But then with a playful look, he blows a kiss



and the cracking of a whip is heard. The title graphic shows animated whips of fire, accompanied by the announcement: KAI-KETSU ZU-BATTTTT!

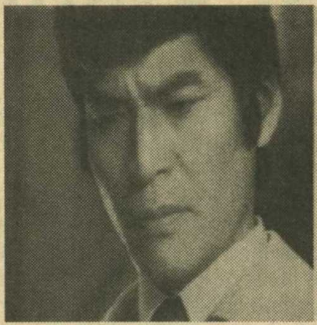
Zubat is primaril a hero vs. gangsters program, but it is disguised as a kid's show. The opening dramatically and explosively mixes sound effects with the theme song. The intro contains many great hero poses, and Hayakawa gives his famous yell to his fallen comrade, "Asukahhhhh!" The first four episodes illicit feelings of the Old West in modern Japan, and the combination of visual longshots, music, and periods with no dialog promote character development.

A longing for the ancient West is established throughout the series. The lifestyle of that time period is slammed together with the horrors of modern society. The high quality sound mix sometimes provides the soundtrack for the show. The great score by Kensuke Kyo adds to the Ennio Morricone'ish themes developed years earlier by Michiaki Watanabe, for the programs Kikaider and Kikaider 01. The musical skill and fighting powers of Zubat singles him out as one of Toei's most colorful supermen. All the fight scenes are well orchestrated and uniquely choreographed. The dance that Zubat does on foes leaves no partners left standing. As friends, Hayakawa Ken and Asuka Goro were very close, and their bond of brotherhood is paramount. In the first episode Asuka was shot to death, twelve times in front of Hayakawa, which set the stage for 32 episodes of vengeance and retribution.

Equipped with a specially designed guitar that housed his suit, and a car that made Barom I's Mach Road vehicle pale in comparison; Zubat drew its inspiration from older American serials. Shows like: the pre 60's Batman, Captain America, Captain Marvel, and the Lone Ranger,motivated Zubat and other Toei heroes. Leaving the rose calling card at the scene of the crime is definitely a western convention, reminiscent of Spiderman. This and other cinematic devices richly promote the crusader mood of the series.

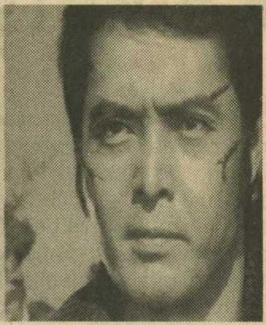
Zubat met many vivid villains and always emerged victorious from initial bouts and rematches as well. He was unbeatable, and one of the vermin who learned this early on was Black Star Yojimbo. This character was played by Eisei Amamoto, who had roles as: the toymaker in Gojira's Revenge, Dr.Who in King Kong Escapes, an officer in Mighty Jack, and Dr. Shinigami from Kamen Rider. Most of the Dakka thugs have half deformed faces, which makes them look like nuclear accident victims.

Zubat Characters


Shinsuke Jinryu

Asuka Midori

Terada Osamu


Asuka Goro

The upper villains must have done something very bad to receive their facial scars. The grotesque features could be markers to other crime bosses, or it could be the physical price they had to pay for torturing innocent victims. No doubt, they all have something ugly to hide. Leader L covered his face with an elaborate boomerang styled helmet, and Commander D was so evil he had to conceal his entire head with an inexpensive wrestling mask. It might be said that the masks are covering the criminal psyche too hideous to show on television.

These organized criminals represent all the pimps, pushers, arsonists, hijackers, kidnappers, and abusers in the world. This children's program presents a side of society, whose only goal is cold blooded killing, and exploitation of communities. Zubat is a story of revenge on all of the filth of the big city. The program has its humorous side, but mostly dramatizes the harsh quality of city life, which was pertinent then, and moreso now. I always kind of root for the monsters and bad guys, but in this show, I want the enemies to suffer in agony for their actions. In episode 17, a Dakka member impersonates Hayakawa and kills lots of innocent citizens. Later the impostor busts into a family's home killing them during dinner, then he slaughters children at a playground.

Hiroshi Miyauchi became a legend as Hayakawa Ken, controlling every battle with Dakka, sometimes battling 5-7 men at a time. Hayakawa capitalized on the special skills of every villain he encountered, and he used that talent against them. Some of the varied skills exemplified were: sword fighting, knife throwing, gun fighting, trumpet playing, and other athletic feats.

Despite Zubat's ability to deflect anything from bullets to forks, many people are caught in the crossfire and die. Consequently, lots of grieving occurs and it makes you support Zubat's payback to criminals even more. The show is adult oriented in its depiction of graphic violence for the 1970's. While Americans were being fed tits and ass on "Charlie's Angels," and car chases and drug deals on "Starsky and Hutch," Toei was depicting the harsh realities of the criminal world in Kaiketsu Zubat. As the show mirrored societal corruption, the hero himself held the reins tight on tyranny and injustice and rode alone into the sunset, on his one man crusade. The charisma brought to the role by Miyauchi years ago still leaves a burning impression on the minds of tokusatsu fans today.

Zubat Synopsis Scene

Episode 10- Yakyu No Sekyou Jyou Ga Heto Base (The Enemy of Baseball Leaps from Home Plate.)

A big band practices music selections for a baseball player, portrayed by Shotaro Ishimori. As the band's trumpet player accents a musical interlude, Hayakawa Ken strolls into the practice session, and joins in on guitar. Hayakawa and the band jam a bit on the Zubat theme, and later the band leader asks Hayakawa about Asuka Goro. Suddenly the Dakka agent, Kuro Yamori(Black Gecko) shoots and kills the trumpet player in the band. Black Gecko rushes off, leading Hayakawa on a chase. The murderer escapes and Hayakawa meets another Dakka villain, Trumpeto Chitomi(Tomi the Trumpet Blower).

After their introduction, the Hispanic-looking Tomi calls Hayakawa his senior, and points his trumpet at Hayakawa and fires darts at him. Hayakawa catches the darts barehanded; gingerly takes Tomi's trumpet and replaces the darts in it. Hayakawa fires the darts at a wall which ricochet towards Tomi, knocking off his hat and handkerchief from his pocket. Hayakawa briefly plays Tomils trumpet, wipes his saliva off the mouthpiece and hands it back to him. Tomi runs off and Hayakawa shakes a dissaproving hand at him. Later, Hayakawa consoles the band, which is devastated by the loss of their trumpet player. Hayakawa helps to inspire the band by remembering Asuka Goro. Together they agree that Ishimori's upcoming birthday party must go on.

Elsewhere, the syndicate Dakka rehearses their plan to assasinate the Big Hands, baseball sensei, Ishimori. The assasination practice is played out in Leader L's office. Leader L applauds the demonstration, in which Tomi shoots test darts at Black Gecko, who is disguised as Ishimori. After the practice, Black Gecko takes off an Ishimori mask and costume, instructing Tomi not to make any mistakes. Back at band headquarters, Tomi signs up for the position left vacant by the murdered trumpet player, and is denied by the band leader. The disgruntled Tomi storms away from the tryouts.

Mr. Yoroshi is selected as the new trumpet player for the band and runs to the hospital to tell his brother of the great news. Later while practicing on the banks of a waterway, Dakka arrives to rough up the trumpeter. Hayakawa casually walks in, whistling and playing his signature theme on a white guitar. Dakka agents surround Hayakawa, and he bashes them with the neck and butt of his guitar. He throws his instrument into the air and throws two punches at agents, while the guitar floats down into his hands. He kisses the beloved guitar and resumes his business. A Zubat powered throw finishes off the last two henchmen. Hayakawa then cleans Yoroshi's trumpet, as his worried brother, Tetsuo arrives from the hospital.

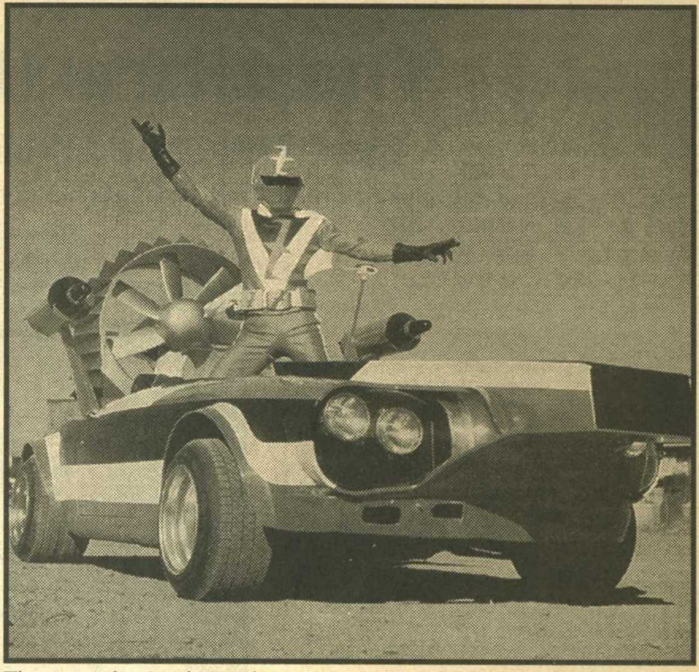
At band practice, Hayakawa warns the band leader of Dakka's plan to murder Ishimori live on television. Hayakawa's friend, Terada Osamu warns Yoroshi that Tomi the Trumpet Blower is dangerous. Despite the warning, the trumpeter feels honored to participate, and vows to be there. As the floor crew prepares for the live broadcast of the party, Yoroshi is stopped by Dakka on

his way to the studio. Hayakawa secretly appears, defeating seven Dakka representatives with his bare hands. While the crew completes staging and camera blocking, the band awaits the arrival of their new trumpeter.

Prior to the broadcast, Tomi sneaks onto the set impersonating Hayakawa. The melody dedicated to Ishimori Sensei is performed, and he nods his head to the soothing rhythm. Yoroshi arrives and runs onstage, commanding Tomi to stop playing. Tomi continues his performance and is joined by another trumpeter. Silhouetted by stage light, Hayakawa starts an impromptu duet with Tomi. The duet stops abruptly, and Tomi shoots darts at Hayakawa, knocking his goggles off. Hayakawa returns the fire with the same result. A calculated dart volley between players begins. It ends with Hayakawa piercing two of Tomi's darts. Hayakawa is immediately bound by Dakka, while Ishimori is abducted.

On the roof of the studio, Ishimori is blindfolded and placed before a firing squad. Out of nowhere, Zubat materializes in his Zuba Car, striking fear into Dakka. Zubat turns the car's flight switch on, and jumps onto the roof to kick some mother Dakka ass. With his whip, Zubat rips the ropes that bind Ishimori, and lashes Dakka villains. He deflects bullets with his mighty whip and turns his attention to his unworthy opponent, Tomi the Trumpet Blower. Zubat furiously whips, spin kicks, and punches Tomi into submission.

Black Gecko flees the area on a motorbike, and Zubat pursues him in the ergonomically correct Zuba Car. The chase continues through alleyways and Black Gecko ducks into an abandoned warehouse. Zubat blows the warehouse door open, and Gecko comes out, to be thrown against walls, and swung around by his neck. Zubat's time clock goes off and he throws the Black Gecko over a barricade and painfully down to the ground. Zubat's face plate opens up, preventing him from breaking up. The insane looking assassin lays flat on his back, moaning silently to himself. In the spirit of revenge, Zubat defeats another foe and throws a calling card on the crook, before the cops arrive. Inspector Shinsuke Jinryu finds the card which reads, Kono Mono Satsujin Hanin - "This Man is a Vicious Killer."



The unauthorized Hayakawa Ken has promised to punish all criminals Without hesitation, he looks into the sunset and welcomes tomorrow's opportunity to avenge his slain amigo, Asuka Goro.

Auxillary Z News

On a side note, Daicon Films which stemmed from General Products did a hilarious parody of Zubat, on Super 8mm film. The over the top tribute was called, "Kaiketsu No Tenki - The Vigilante's Big Belly. Hayakawa Ken was portrayed by an overweight cowboy, who drove an elaborate moped. The moped even flew like the Zuba Car. In this ultra low budget spoof, the vigilante's secret weapon was his waistline, and his single, dangling, beam-shooting antenna. Daicon Films also did a liberal homage to Return of Ultraman. The non comedic trailer for Return of Ultraman included an altered MAT Arrow 1, manned by a crew in Ultra Garrison styled clothes.

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Invasion Of The Star Creatures..Konga..Love Me Deadly..Mad Bomber
ISIS (70's)* Majin Strikes Again..Mako,Jaws Of Death..Man With X-Ray Eyes.. Mighty Gorga LONGSTREET (70's)*
Gamera VS Zigra..Mission Mars.. Beauties And The Beast..Night Of The Bloody Apes
ULTRAMAN (60's)* Not Of This Earth..Planets Against Us.. Psychomania..Reptilicus..Mantis In Lace JOHNNY SOKKO AND HIS FLYING ROBOT (60's)*
Snow Devils..Thing With Two Heads..Face Of Fire.. UFO'S Are Real..War In Space
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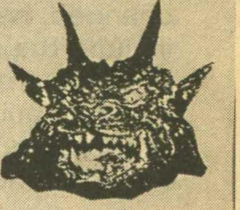
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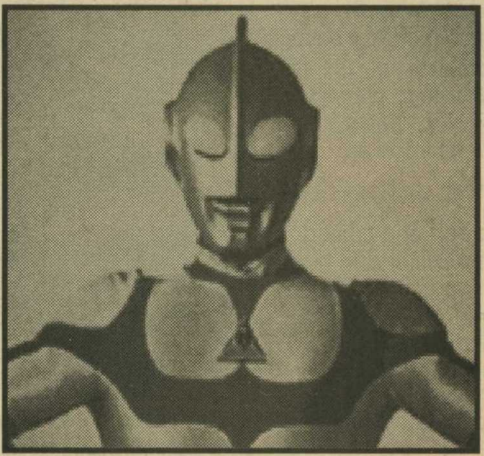
The Ultra World Story

aka "The Land Of Light" (Hikari no Kuni)

By Tsuburaya Taku off Ultraman Web Site http://www.tbs.co.jp/WhatsUp/ultr/ultra.html



A long time ago the people of the Ultra-World were quite similar in appearance to the people of earth, and possessed no extraordinary psychic powers. However, this changed after a cataclysm occurred about 260,000 years ago. A great sun exploded in Galaxy M78, killing many people. The peaceful and comfortable Ultra-World was suddenly transformed into a planet of death. After the explosion, one man rose up from the ashes to save his people from the threat of destruction. An eminent scientist, he was also the ruler of the Ultra-World, and his name was Ultra-Sage. After much work, he and his team of scientists created a neosolar plasma spark apparatus with which they were able to bring light back to their world and avoid annihilation. However, the neosolar plasma spark had unexpected and wonderful side effects. The energy of its deflector bean radiation slowly strengthened the bodies of the remaining people of the Ultra-World, transforming them into a new nation of super-beings. About 30,000 years ago, Ultra-World was attacked by the monster minions of the planet Empera, whose purpose was to conquer the universe. While it is known that the Emperans are a more terrible race then the murderous Nakulians, extra-dimensional Yapools or the evil Goudes, their physical form remains a mystery even today. Father Of Ultra was among the fighters who went to battle with the monster minions. In the ensuing fights, many Ultra warriors were wounded and slain, but the forces of Ultra-World kept together to save their beloved home, and were finally able to force the Emperans to retreat. Father Of Ultra was among those gravely hurt in the fighting. While convalescing, he was nursed by Mother Of Ultra, who was a captain of the silver crusaders. The fates had meant the two to be together, and they were united shortly thereafter. After the war, the people of Ultra-World made a solemn vow to resist and fight any invaders or monsters who threatened to break the peace of the universe. This eventually led to the foundation of the Intergalactic Security Force. Father Of Ultra was chosen as its first chief commander for his gallantry. As times changed, new young warriors joined the ranks of the Intergalactic Security Force. These include the present captain, Zophy, Ultraman, Ultra Seven, Ultraman Jack, Ultraman Ace, Ultraman Taro, and many others. They are fighting for intergalactic peace against evil invaders and monsters even today. The Ultra-Tower was built on Ultra-World as a symbol of what the land stands for. Its eternal fire of life stands sentry to the miraculous Ultra-Bell enshrined inside.

THE ULTRAMAN FAMILY

The 6 Ultra Brothers: An Introduction To The Ultraman Family

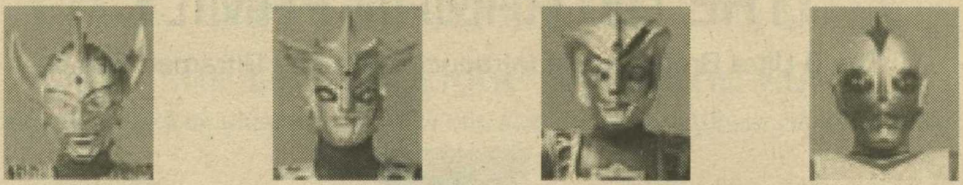
ULTRAMAN KING
AGE: Over 200,000 Years
Resident Of The Planet "King". A Guardian Of Intergalactic Peace

MOTHER OF ULTRA
AGE: 140,000 Years
Captain of The Silver Crusaders

FATHER OF ULTRA
AGE: 160,000 Years
Chief Commander Of The Intergalactic Security Force

ZOPHY
AGE: 25,000 Years
Captain Of The Intergalactic security Force

ULTRAMAN/ULTRA-SEVEN/ULTRA-JACK/ULTRA-ACE
AGE: 20,000 Years, 17,000 Years, 17,000 Years, 15,000 Years

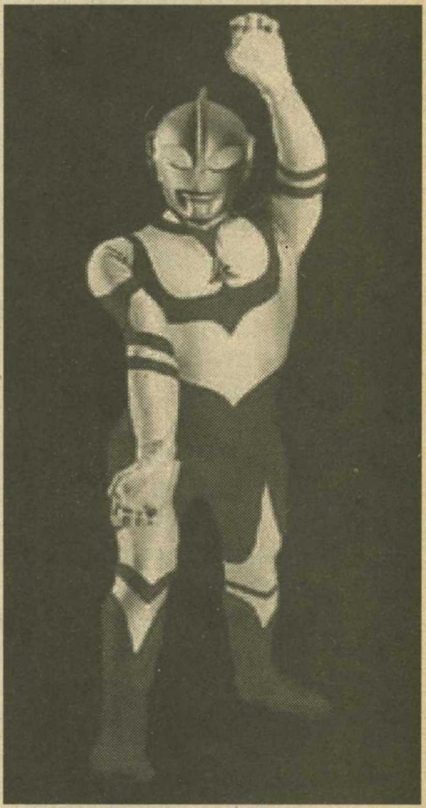


ULTRAMAN TARO/ULTRAMAN LEO/ASTRA/ULTRAMAN 80
AGE: 12,000 Years, 10,000 Years, 10,000 Years, 8,000 Years

YURIAN/ULTRAMAN CHUCK/ULTRAWOMAN BETH/ULTRAMAN SCOTT

ULTRAMAN JONEAS

ULTRAMAN POWERED



ULTRAMAN GREAT

THE INTER GALACTIC SECURITYFORCE

The Intergalactic Security Force was established to protect intergalactic peace from the threat of evil invaders and monsters. Its headquarters is located at the center of the Ultra-World. The Force has an operations base in each galaxy.

THE PROFILES OF TWO NEW HEROS
The Birth Of New Heros

Introducing The Profiles Of Two New Heros

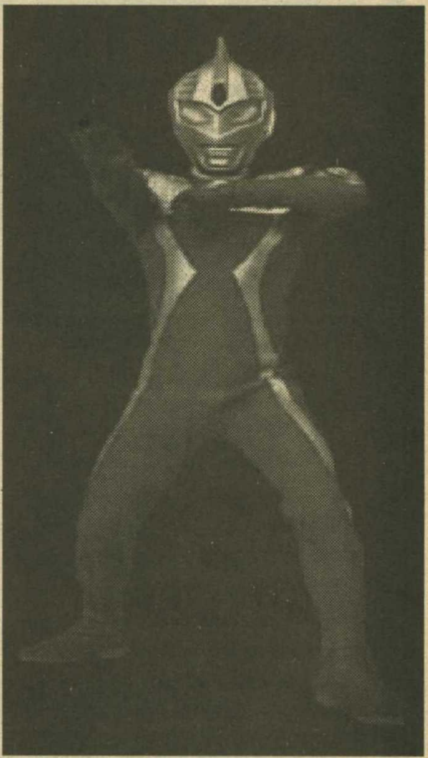
ULTRAMAN NEOS

ULTRAMAN NEOS

Born On The World Of Light, three million light years from the earth. Member of the Intergalactic Security Force. Assigned to the Warrior Headquarters.
Height: 58 meters
Weight:59,000 tons

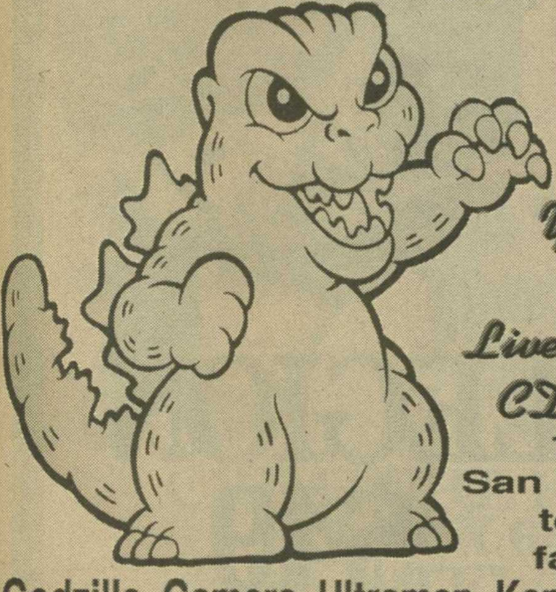
ULTRA SEVEN 21

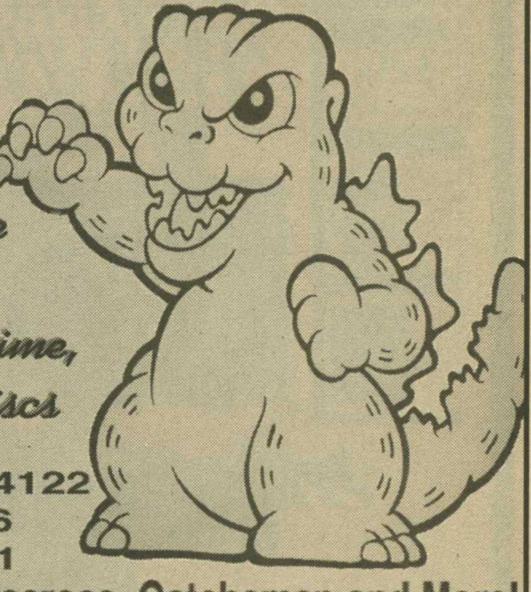
Born on the World Of Light, three million light years from the earth. Member of the Intergalactic Security Force. Assigned to the Intergalactic Safety Bureau. Height: 56 meters
Weight: 57,000 tons



ULTRA SEVEN 21

LASER PERCEPTIONS





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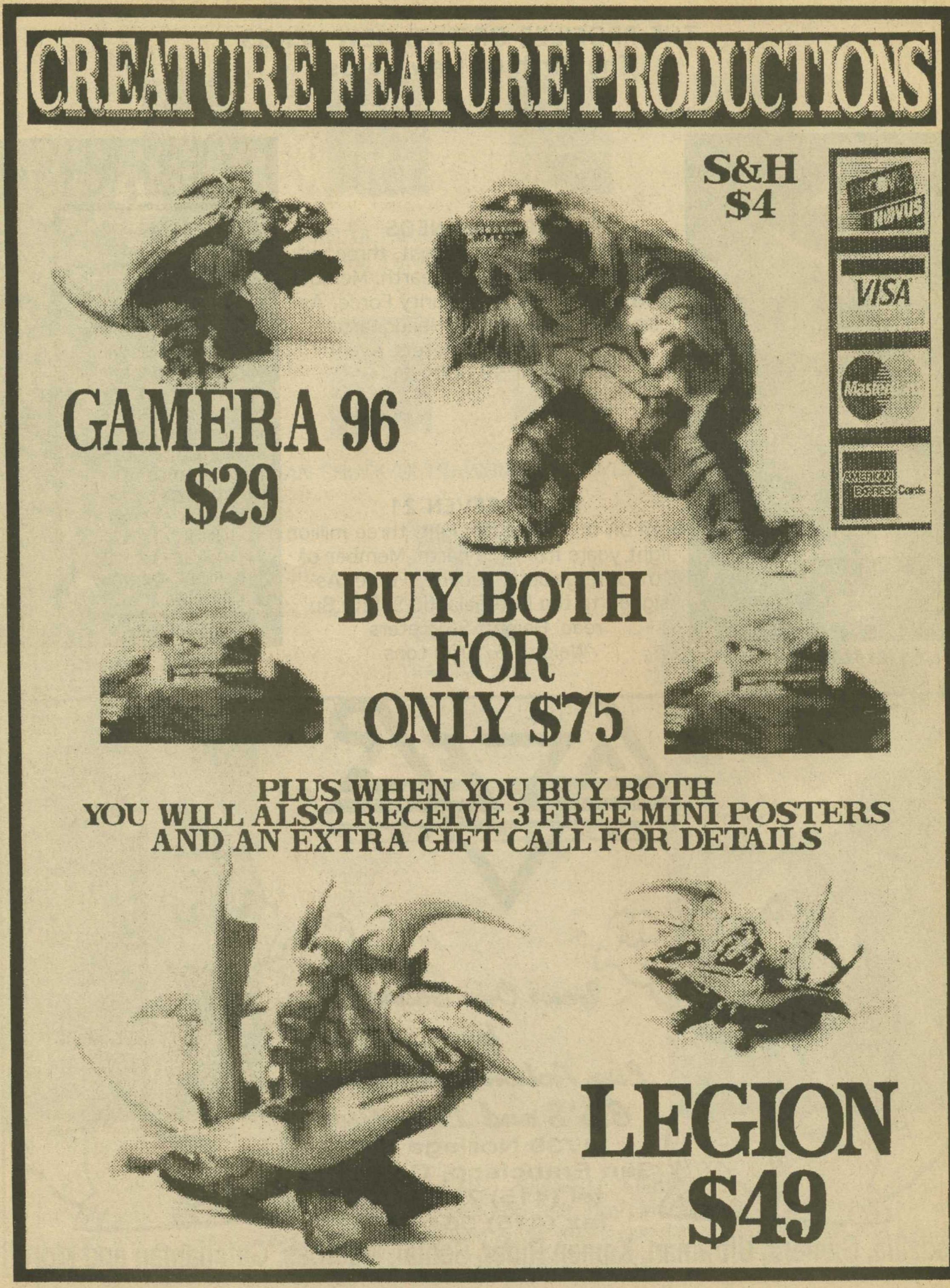

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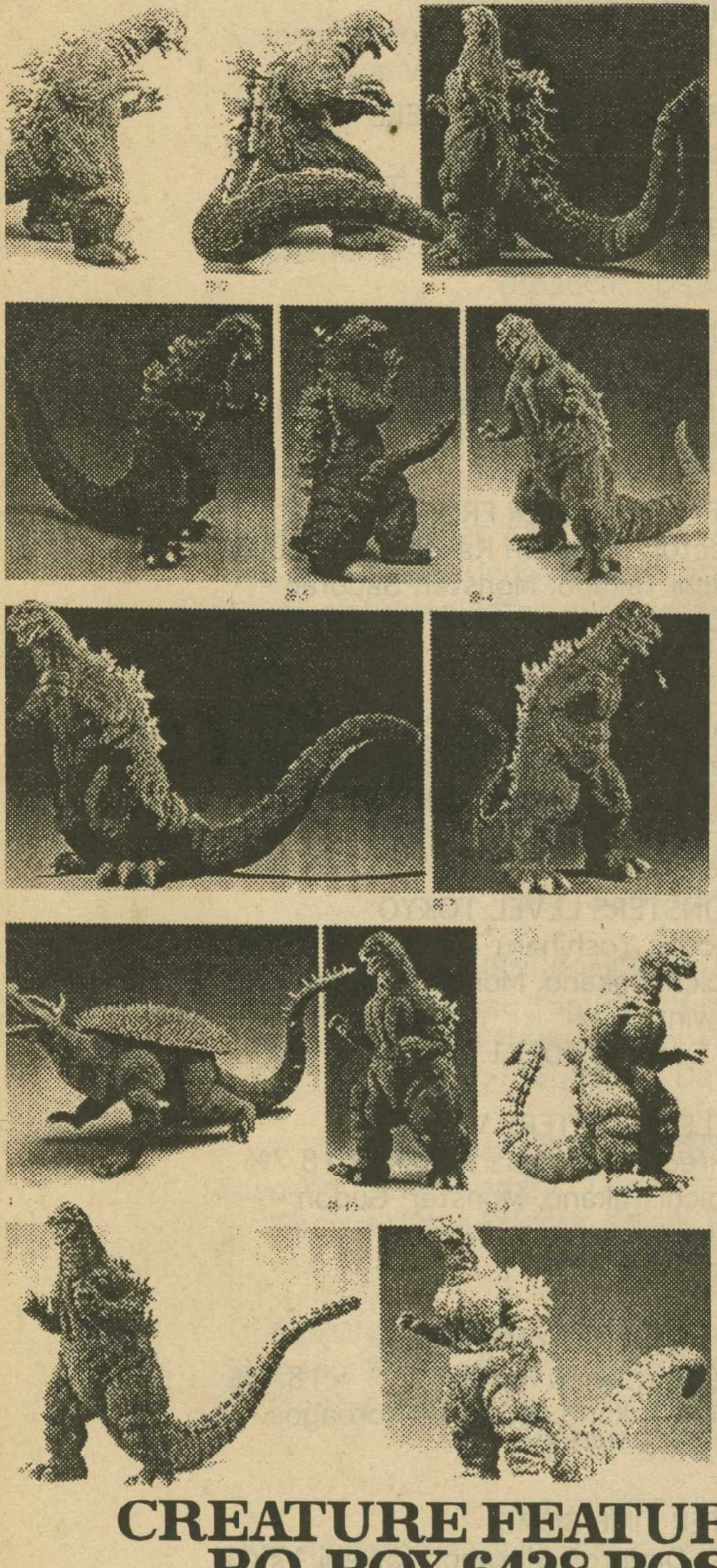

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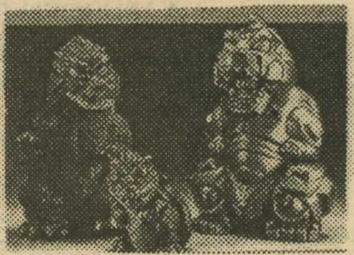

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RETURN OF ULTRAMAN EPISODE GUIDE

by August Ragone
Percentages Are Ratings

1.)ATTACK OF THE MARCHING MONSTERS
Scenario: Shozo Uehara. Director: Ishiro Honda 23.2%
Special Visual Effects: Koichi Takano. Monster: Takkong - Zazhan - Astron
Broadcast Date: 4/2/71

2.)TAKKONG STRIKES BACK
Scenario: Shozo Uehara. Director: Ishiro Honda 27.9%
Special Visual Effects: Koichi Takano. Monster: Takkong.
Broadcast Date: 4/9/71

3.)TERROR IN THE EVIL MONSTER FRONTIER
Scenario: Shozo Uehara. Director: Masanori Kakehi 20.4%
Special Visual Effects: Koichi Takano. Monster: Sadorah - Deton.
Broadcast Date: 4/16/71

4.)SUDDEN-DEATH! THE COMET KICK
Scenario: Shozo Uehara. Director: Masanori Kakehi 20.9%
Special Visual Effects: Koichi Takano. Monster: King-Saurus III
Broadcast Date: 4/23/71

5.)TWO GIANT MONSTERS LEVEL TOKYO
Scenario: Shozo Uehara. Director: Yoshiharu Tomita 22.8%
Special Visual Effects: Koichi Takano. Monster: Gudon - Twintail.
Broadcast Date: 4/30/71

6.)DECISIVE BATTLE! MONSTERS VS MAT
Scenario: Shozo Uehara. Director: Yoshiharu Tomita 18.7%
Special Visual Effects: Koichi Takano. Monster: Gudon - Twintail.
Broadcast Date: 5/7/71

7.)OPERATION: MONSTER RAINBOW
Scenario: Shozo Uehara. Director: Ishiro Honda 18.1%
Special Visual Effects: Koichi Takano. Monster: Gorbagos.
Broadcast Date: 5/14/71

8.)MONSTER TIME-BOMB
Scenario: Shigemitsu Taguchi. Director: Masanori Kakehi 17.0%
Special Visual Effects: Koichi Takano. Monster: Ghostron
Broadcast Date: 5/21/71

9.)MONSTER ISLAND SOS
Scenario: Masaru Igami. Director: Ishiro Honda 16.5%
Special Visual Effects: Koichi Takano. Monster: Dangah
Broadcast Date: 5/28/71

10.)DINOSAUR DESTRUCTION DIRECTIVE
Scenario: Shozo Uehara. Director: Masanori Kakehi 20.5%
Special Visual Effects: Kiochi Takano. Monster: Stegon
Broadcast Date: 6/4/71

11.)THE POISON GAS NONSTER APEARS
Scenario: Tetsuo Kinjo. Director: Noboru Kaji. 19.6%
Special Visual Effects: Koichi Takano. Monster: Mogunezun
Broadcast Date: 6/11/71

12.)REVENGE OF THE MONSTER SHUGARON
Scenario: Shozo Uehara. Director: Noboru Kaji. 17.2%
Special Visual Effects: Koichi Takano. Monster: Shugaron
Broadcast Date: 6/18/71

13.)THE TERRIFYING TIDAL WAVE MONSTER - TOKYO ENDANGERED
Scenario: Shozo Uehara. Director: Yoshiharu Tomita 21.2%
Special Visual Effects: Kazuo Sagawa. Monster: Seamons - Seagorath
Broadcast Date: 7/2/71

14.)TWO GIANT MONSTERS OF TERROR - THE GREAT TOKYO CYCLONE
Scenario: Shozo Uehara. Director: Yoshiharu Tomita 20.9%
Special Visual Effects: Kazuo Sagawa. Monster: Seasons - Seagorath
Broadcast Date: 7/2/71

15.)VENGEANCE OF THE MONSTER-BOY
Scenario: Shigemitsu Taguchi. Director: Nagami Yamagiwa 17.8%
Special Visual Effects: Koichi Takano. Monster: Eledortoise.
Broadcast Date: 7/9/71

16.)ENIGMA OF THE MONSTER-BIRD PTEROTYRUS
Scenario: Shozo Uehara. Director: Nagami Yamagiwa 17.9.%
Special Visual Effects: Koichi Takano. Monster: Pterotyrus
Broadcast Date: 7/16/71

17.)MONSTER-BIRD PTEROTYRUS: THE GREAT TOKYO AIR-RAID
Scenario: Shozo Uehara. Director: Nagami Yamagiwa 17.1%
Special Visual Effects: Koichi Takano. Monster: Pterotyrus
Broadcast Date: 7/23/71

18.)ENTER ULTRA SEVEN!
Scenario: Shinichi Ichikawa. Director: Noboru Kaji 19.1%
Special Visual Effects: Kazuo Sagawa. Monster: Bemstar
Broadcast Date: 8/6/71

19.)THE INVISIBLE GIANT MONSTER FROM SPACE
Scenario: Shozo Uehara. Director: Noboru Kaji 16.0%
Special Visual Effects: Kazuo Sagawa. Monster: Sa'atan
Broadcast Date: 8/13/71

20.)THE FALLING STAR IN SPACE IS A MONSTER
Scenario: Yoshiro Ishido. Director: Masanori Kakehi 17.2%
Special Visual Effects: Koichi Takano. Monster: Magnedon
Broadcast Date: 8/20/71

21.)THE MONSTER CHANNEL
Scenario: Shinichi Ichikawa. Director: Masanori Kakehi 17.3%
Special Visual Effects: Koichi Takano. Monster: Beakon
Broadcast Date: 8/27/71

22.)I WILL KILL THIS MONSTER
Scenario: Shinichi Ichikawa. Director: Nagami Yamagiwa 18.8%
Special Visual Effects: Kazuo Sagawa. Monster: Gokinezura
Broadcast Date: 9/3/71

23.)THE MONSTER OF DARKNESS BELCHES A STAR
Scenario: Yoshiro Ishido. Director: Nagami Yamagiwa 23.4%
Special Visual Effects: Kazuo Sagawa. Monster: Zanika - Vacuumon
Broadcast Date: 9/10/71

24.) SHUDDER! THE MANSION-MONSTER IS BORN
Scenario: Shozo Uehara. Director: Yoshihiro Tomita 24.0%
Special Visual Effects: Jun Oki. Monster: Kingstron - cupu' cupu
Broadcast Date: 9/17/71

25.)LEAVE OUR HOME THE EARTH
Scenario: Shinichi Ichikawa. Director: Yoshihiro Tomita 21.4%
Special Visual Effects: Jun Oki. Monster: Zagaroth
Broadcast Date: 9/24/71

26.)MYSTERY! THE INSECT MURDER CASE
Scenario: Shozo Uehara. Director: Masanori Kakehi 25.2%
Special Visual Effects: Koichi Takano. Monster: Nokogirin
Broadcast Date: lo/l/71

27.)TO HELL IN ONE STRIKE!
Scenario: Shinichi Ichikawa. Director: Masanori Kakehi 26.1%
Special Visual Effects: Koichi Takano. Monster: Gukonken
Broadcast Date: 10/8/71

28.)OPERATION: ULTRA SPECIAL ATTACK
Scenario: Akio Jissoji. Director: Nagami Yamagiwa 23.5%
Special Visual Effects: Kazuo Sagawa. Monster: Varicane
Broadcast Date: 10/15/71

29.)JIRO RIDES A MONSTER
Scenario: Shigemitsu Taguchi. Director: Nagami Yamagiwa 23.2%
Special Visual Effects: Kazuo Sagawa. Monster: Yadokarin
Broadcast Date: 10/22/71

30.)CURSE OF THE SKELETON-GOD: OXSTER
Scenario: Yoshiro Ishido. Director: Tei Mafune 23.9%
Special Visual Effects: Koichi Takano. Monster: Oxster
Broadcast Date: 10/29/71

31.)BETWEEN A DEVIL AND AN ANGEL...
Scenario: Shinichi Ichikawa. Director: Tei Mafune 25.1%
Special Visual Effects: Koichi Takano. Monster/Alien: Pulooma
- Alien Zellan
Broadcast Date: 11/5/71

32.)DUEL AT DUSK
Scenario: Kitao Senzoku. Director: Jun Oki 23.4%
Special Visual Effects: Jun Oki. Monster/Alien: King-Maimai (Imago Larvae & Adult)
Broadcast Date: 11/12/71

33.)THE BOY AND THE MONSTER-TAMER
Scenario: Shozo Uehara. Director: Shohei Tojo 24.0%
Special Visual Effects: Jun Oki. Monster/Alien: Muruchi -
Alien Meitsu
Broadcast Date: 11/19/71

34.)THE FORSAKEN LIFE
Scenario: Yoshiro Ishido/Shinichiro Kobayashi 24.6%
Director: Nagami Yamagiwa.
Special Visual Effects: Kazuo Sagawa. Monster/Alien: Leogon
Broadcast Date: 11/26/71

35.)CRUEL! THE LIGHT MONSTER PRIZ-EVIL
Scenario: Shin Shukawa. Director: Nagami Yamagiwa. 20.9%
Special Visual Effects: Kazuo Sagawa. Monster/Alien: Priz-
Evil
Broadcast Date: 12/3/71

36.)SHAKE OFF THE NIGHT
Scenario: Yoshiro Ishido. Director: Masanori Kakehi 23.9%
Special Visual Effects: Kazuo Sagawa. Monster/Alien: Draculus
Broadcast Date: 12/10/71

37.)ULTRAMAN: DEATH AT SUNSET
Scenario: Shozo Uehara. Director: Yoshihiro Tomita 27.5%
Special Visual Effects: Jun Oki. Monster/Alien: Alien Nakuhl
- Black-King
Broadcast Date: 12/17/71

38.)STAR OF ULTRA: TIME OF LIGHT
Scenario: Shozo Uehara. Director: Yoshihiro Tomita 29.0%
Special Visual Effects: Jun Oki. Monster/Alien: Alien Nakuhl
- Black-King
Broadcast Date: 12/24/71

39.)TWENTIETH-CENTURY SNOWMAN
Scenario: Shigemitsu Taguchi. Director: Masanori Kakehi 27.4%
Special Visual Effects: Yuichi Manoda. Monster/Alien: Valdaak
Broadcast Date: 1/7/72

40.)THE PHANTOM YUKI-ONNA
Scenario: Yoshiro Ishido. Director: Hasanori Kakehi 27.4-%
Special Visual Effects: Yuichi Manoda. Monster/Alien: Snowgon
- Alien Vlac
Broadcast Date: 1/14/72

41.)REVENGE OF THE ALIEN BALTAN JR.
Scenario: Hideyoshi Nagasaka. Director: Osamu Saeki 28.2%
Special Visual Effects: Kazuo Sagawa. Monster/Alien: Alien
Baltan Jr. (IV) - Builgamo
Broadcast Date: 1/21/72

42.)A MONSTER SITS ATOP FUJI
Scenario: Yoshiro Ishido. Director: Osamu Saeki 28.1%
Special Visual Effects: Kazuo Sagawa. Monster/Alien: Paragon
Broadcast Date: 1/28/72

43.)MAJIN - ROARING TO THE MOON
Scenario: Yoshiro Ishido. Director: Hasanori Kakehi 26.6%
Special Visual Effects: Yuichi Manoda. Monster/Alien:
Kodaigon - Alien Grotes
Broadcast Date: 2/4/72

44.)FROM THE SPANNING STARS WITH LOVE
Scenario: Shigemitsu Taguchi. Director: Masanori Kakehi 29.1%
Special Visual Effects: Yuichi Manoda. Monster/Alien:
Granadas
Broadcast Date: 2/11/72

45.)ASSASSINATE HIDEKI GOH!
Scenario: Masao Saito. Director: Noboru Kaji 26.5%
Special Visual Effects: Kazuo Sagawa. Monster/Alien: Robonezu
- Alien Messie
Broadcast Date: 2/18/72

46.)FROM ANGER COMES THE FIRST STRIKE
Scenario: Shigemitsu Taguchi. Director: Noboru Kaji 27.9%
Special Visual Effects: Kazuo Sagawa. Monster/Alien: Red-Killer Alien Zu'ru.
Broadcast Date: 2/25/72

47.)THE MARKED WOMAN
Scenario: Yoshiro Ishido. Director: Osamu Saeki 25.6%
Special Visual Effects: Yuichi Manoda. Monster/Alien: Femigon
Broadcast: 3/3/72

48.)MAY I TAKE THE EARTH
Scenario: Mieko Osanai. Director: Osamu Saeki 25.2%
Special Visual Effects: Yuichi Manoda. Monster/Alien: Yametarans - Sasahiraa
Broadcast Date: 3/10/72

49.) THE SPACE-WARRIORSARE CALLED MAT
Scenario: Masaru Igami. Director: Shuei Matsubayashi 25.2%
Special Visual Effects: Yuichi Manoda. Monster/Alien: Mysterah
Broadcast Date: 3/17/72

50.)AN INVITATION FROM HELL
Scenario: Masao Saito. Director: Shuei Matsubayashi 26.0%
Special Visual Effects: Yuichi Manoda. Monster/Alien: King-Vockle.
Broadcast Date: 3/24/72

51.)THE FIVE ULTRA-COMMANDMENTS
Scenario: Shozo Uehara. Director: Ishiro Honda 29.5%
Special Visual Effects: Yuichi Manoda. Monster/Alien: Alien Baat - Zeton II
Broadcast Date: 3/31/72

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- Stimulating Sensations
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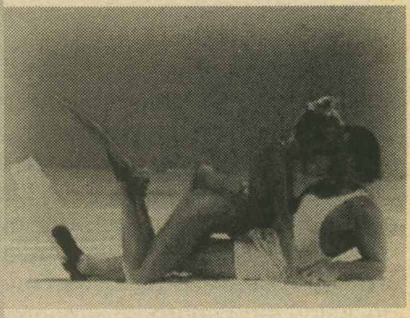
- Stronger, Deeper Fulfillment
- Release of Inhibitions
- Romance and Passion



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GAMERA 2 Synopsis

GAMERA 2: REGION SHURAI
(Gamera 2: Legion)
movie synopsis

A few years pass since Gyaos' defeat at the hands of Gamera. Tokyo has been completely reconstructed and rebuilt, and is as prosperous as ever. Residents have gone back to their normal, everyday routine. However, the new complacency is broken by a strange meteor shower seen over Hokkaido; and south of Sapporo, a giant meteorite smashes into the countryside.

A Japanese Self Defense Force investigation team goes to the area to search for the fallen space rock, but finds it has mysteriously disappeared. Among the team are Mr. Hanatani and Yusuke Watase. As the search nears its end they are confronted by Youth Science Museum member Midori Honami, who believes the meteorite has moved away on its own.

Soon after, fiber optic cables, glass bottles and other silicon-type materials start disappearing along a path that appears to be heading towards Sapporo. Finally, bizarre human sized monsters appear in Sapporo subway tunnels. The creatures, apparently silicon eating insects with glowing eyes, attack subway trains, devouring the glass windows and attacking passengers inside. Simultaneously, huge red-orange weeds sprout throughout the city and wreck their own havoc.

It is discovered that both the plant and the insects arrived from the meteorite. The two organisms

are symbiotic: the insects consume glass and other silicon substances and expel thick oxygen atmosphere which the alien plants need to survive, but which is also detrimental for terrestrial organisms. The JSDF attempts to destroy the plants; but the huge seed pods of the alien weed, which explode with incredible power, prove to be a more destructive force then the military had anticipated.

Suddenly, Gamera descends from the sky. His genetically engineered instincts, designed to protect humanity against Gyaos, have instilled him with the urge to defend homo sapiens from any menace which threatens their existence. The monster turtle appears slimmer then before, with a pointier snout, and his elbow spikes are permanently unsheathed. Gamera destroys the plants with plasma fireballs, but is then attacked by the insects. The small silicon creatures swarm the turtle. Gamera bleeds profusely, and is forced to retreat. The insects are named "Legion" after the legion of insects spoken of in the Book Of Revelation.

Legion turns out to be a gestalt creature, and many of the little beasts form themselves into one huge body. This giant Legion bursts forth from underground and is attacked by JSDF F-15s, who succeed in severing a portion of the monster's wing.

In Watarase, Honami and her friend Obitsu discover that Legion uses microwaves to communicate with the plant and the smaller Legions. Since electrical emissions, such as those found in cities, block microwaves, Legion will attack any source that produces such emissions like computer or telephone systems.

Legion heads to Sendai city, and the plants begin sprouting there. Gamera also appears, having been attracted by a psychic girl vacationing in the city, and battles the huge version of the silicon insect. Legion is much too powerful for Gamera, and beats the turtle to a pulp.

Gamera, extremely weakened from the pounding he has taken, sees some pods about to explode on the grounds of Sendai airport. He throws his body over them. The pods detonate, piercing his shell, and he falls unconscious on the airport runway. Legion leaves the defeated Gamera for Tokyo, unhampered by JSDF counterattack.

Asagi Kusanagi comes to Sendai, and, with a group of other children, prays for Gamera's recovery. The monster turtle finally awakes, and leaves for Tokyo to begin his final battle to the death with the alien Legion.

Gamera 2 Movie Review

by Norman England

I went to Gamera 2 last night. It's playing at two theaters in Osaka and I went to the better of the two in a section of town called Namba. They had the typical Asian cheesy art signs hung around the theater outside as well as a few inside and a 'Goods Shop' full of lots of Gamera goodies. Despite the much hyped 'Mission Impossible' opening on the same night, the show I saw was nearly all sold out.

The film was good, though I didn't like it as much as G1. But then, I went with six friends and my wife and they all said it was much better than G1, so what do I know. Even my wife, who pretty much hates Kaiju movies and has given up on Godzilla completely, thought it was great. (One of my friends even admitted to crying; you'll know which scene when you see it.) My wife and friends said that the acting was much better and the dialogue engaging. Perhaps that's where I had trouble. While I think I speak very good Japanese this film was populated by

nothing but soldiers and scientists and who the hell really knows what they are saying in any language.

My main complaints were that Gamera took forever to appear and Legion, like Destroyah, was way too powerful. Also, it started looking like a Jieitai (Japanese defense force) commercial after a while.

Still, the director is very imaginative and really gives this that same immediate feeling that made G1 so powerful. One interesting thing that he did was when the field commanders were seated during a battle he placed them in a triangle, with the highest ranking soldier at the head. This is how the samurai's of old used to sit. It was a sort of cultural 'in' joke and all my friends really liked this touch.

The effects were excellent, but I felt that the new Gamera wasn't as convincing as the first. His head seemed to wobble a bit when he screamed. I also wasn't too taken with the new out-stretched flying wing look. It looked a bit silly. They had one CGI of his 'wings' melting into his regular arms and that was nice, but they only did it once. Guess CGI's are still expensive for the Japanese. Legion, as a character, was no where near as well defined as Gyaos, something everyone agreed on. With all the little Legions running

around I thought I was watching Godzilla Vs Destroyah all over again. But they were very convincing against the human actors. Nothing like those horribly stiff human sized Destroyah figures.
I guess the only reason I'm not as taken with this one is that when I saw G1 I was unprepared for the quality and that alone made the film very enjoyable. For G2 I was over that 'shock' and just looking for a flawless film. I think my expectations may have been too high. I didn't hate Destroyah, but I think that if I had evaluated it with the same eye I gave to G2 I would have loathed that film. So, I think that G2 is a winner. I'm definitely planning on seeing it at least two more times.
This afternoon in the Umeda G2 theater, the director for G2 made a special appearance and gave a speech before the five o'clock showing. I opted not to go because the singer from the band that does the 'all important' ending theme was there as well. The song during the end credits makes the music at the end of G1 sound like it was written by Mozart—it's really bad! I did go to the Umeda theater today to check out the Gamera goods shop and, as I expected, the theater was over run by teeny bopper girls, heavily made up and all anxious to see some lanky singer with bad teeth from one of the worst groups on Earth. As I rode the elevator up I asked a couple of girls why they were going to see Gamera. "Because Totasu (singer's name) is coming!" They shouted in unison. Poor Gamera!

Norman England

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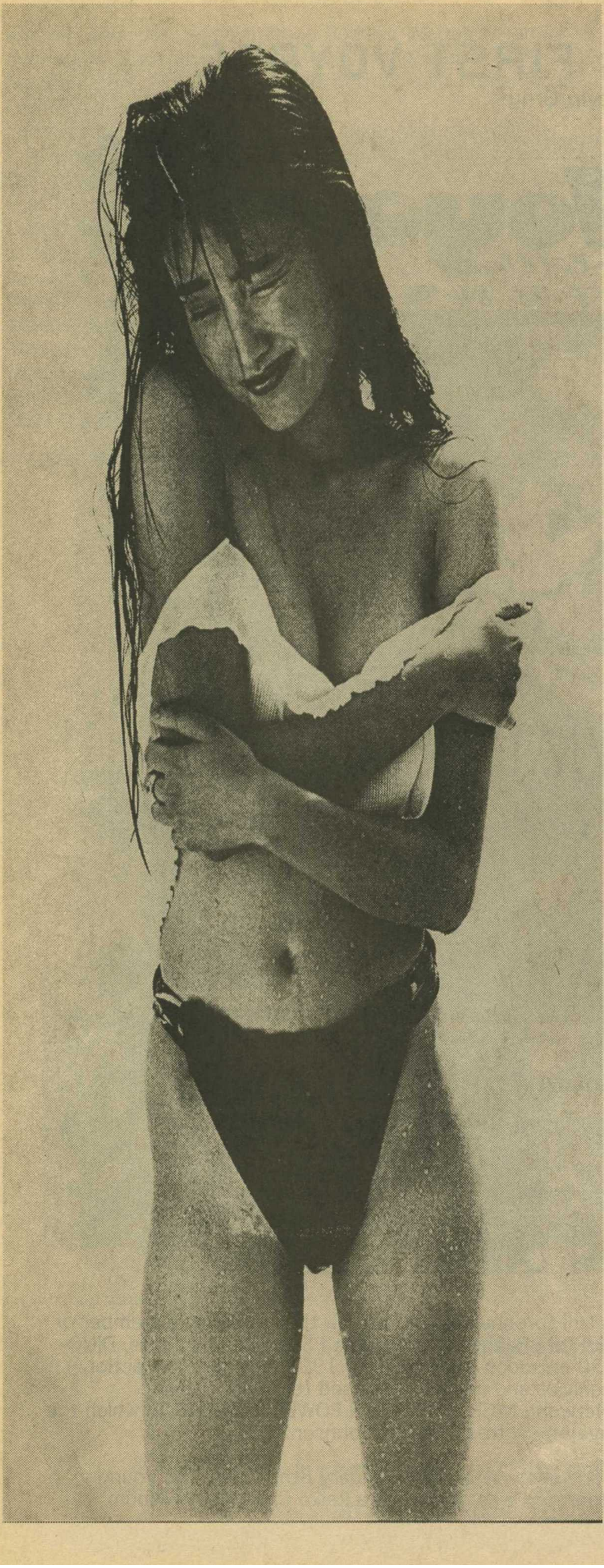
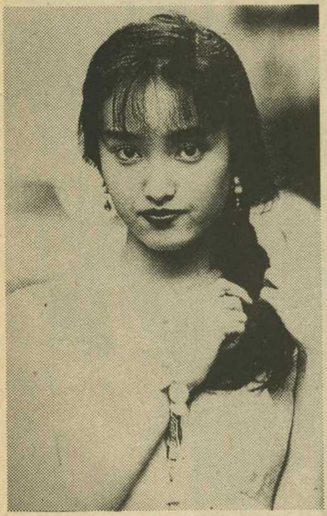
Reiko Chiba's FIRST VOYAGE

by Kevin Grays

Reiko Chiba is the actress who portrayed Princess Mei (pronounced as "May"), the lone female member of The Dinosaur Sentai, who can transform into the pink Ptera Ranger in Toei's 14th Super Sentai series, DINOSAUR SENTAI ZYURANGER. ZYURANGER ran through 50 episodes from 1992 to 1993 in Japan. The action footage of the superheroic rangers and their great vehicles and robots were used to create Saban Entertainment's runaway hit series on the Fox Kids Network, MIGHTY MORPHIN POWER RANGERS, in which the pink ranger is the superhero identity of Kimberly, played by actress Amy Jo Johnson.

Reiko Chiba is from Fukushima Prefecture, Japan, and she was born on January 8th, 1975. The young actress also models and a special edition of her photographs was printed as a Reiko Chiba Photo Album





exclusive entitled, FIRST VOYAGE. Published by Kindaieiga-sha and copyrighted in 1993 by Roman Co., LTD. Multi Media Planning, Publishing & Creative Design Management, and T & Wave Co., LTD. This large format book features a collection of Masashige Ogata's photos of Chiba that might surprise those who think that the sentai shows and everything associated with them are aimed exclusively at kindergarten and grade-school kids. Although Chiba never appears fully nude, a number of photos are more than just slightly revealing or suggestive. In general, however, she exudes a photographic innocence that one would have to stretch quite a bit to classify the title as any form of pornography.

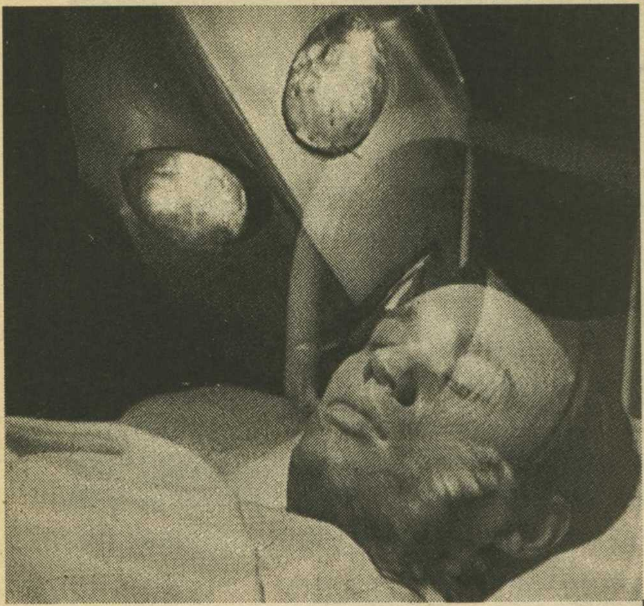
FIRST VOYAGE is comprised of ten basic sections of Chibals expressions. These include; ETRANGER, "I love the smile of children of this country.", ENNUI, "I'm so bored when you're not with me.", INNOCENT, "My innocent feeling.", MELANCHOLY, "Felt the wind coming in from the window ... and sighed,.", SIESTA, "Dreamed of him smiling at me in the Maiton Island's soft sunlight.", GARNET, "Garnet is my birthstone. it reminds me of 'a friend'.", EXOTIC, "In the street of a foreign country.", AQUAMARINE, "I've never seen such a blue sky in my life!", MEMOIRE, "It's the first time in my life I've done such a pleasant job.", and SEE YOU, the Acknowledgments.The pink ranger theme has a deeper significance in that it possibly relates to the adult sections of Tokyo, called Pink Districts. These parts of the city sport Pink Caberets, and Hostess Bars catering to business men.

Return Of Ultraman Section

by Edward Holland

After ULTRA 7 ended in 1968, Tsuburaya Productions began planning their next Ultra series. Eiji Tsuburaya, who was part of the early planning stages, died in 1970, before the series would air. To keep the viewing public's attention focused on Ultraman, the studios released ULTRA FIGHT in 1970. This program condensed fight scenes from ULTRAMAN and ULTRA 7 and added some newly shot scenes of Ultra 7 (human sized) fighting poor versions of familiar kaiju on a sandlot in Tokyo. Interestingly enough, the battles were set up like comedic versions of wrestling matches with an unseen sports commentator providing play by play reports. 367 fights were shown in 2 minute installments. During the run of ULTRA FIGHT, RETURN OF ULTRAMAN simultaneously blasted the airwaves. The third Ultra series hit television screens across Japan on April 2, 1971 and ran for 51 episodes until March 31, 1972. The whimsical ULTRA FIGHT ended on this same day as well.

RETURN OF ULTRAMAN was intended as a direct sequel to ULTRAMAN, hence the hero's name "New Ultraman" (also known as "Ultraraan Jack"). The series main writer, Shozo Uehara, who also wrote scripts for ULTRA Q, ULTRAMAN and ULTRA 7 was at the show's helm. Also on hand was Ishiro Honda, who directed episodes 1,2,7,9 and 51. A good portion of the special effects sequences were directed by



Koichi Takano and a full score, over 50 minutes of music, was written for the program (some music from ULTRA 7 was also used).

Monster Attack Team (MAT) is formed to combat the nasty daikaiju (who have become active due to the earth's unnatural weather). Four years after Ultraman's defeat at the hands of Zeton, New Ultraman comes from the Nebula M78 to help MAT in their dire situation. New Ultraman, moved by the brave car racer Hideki Goh who died as he rescued a boy from the kaijus Takkong and Zazarn, promises to save the earth with Goh as his agent of peace. Goh is brought back to life and becomes the alter ego of Ultraman Jack. Captain Kato of MAT asks Goh to become a member of Monster Attack Team, and together MAT fights more monsters then the original Ultraman and Science Patrol did. New Ultraman even fights with Zeton again (this second version looked more like an ULTRA FIGHT edition of the classic Zeton from ULTRAMAN). Baltan Seijin makes his fourth appearance in RETURN OF ULTRAMAN as the aptly titled Baltan Jr. Initially, the program maintained the quality of its predecessors, but lost its omnipotent, mysterious quality about midway through its run. There are, though, some high caliber episodes like #35 "The Light Monster Priz-Evil" because of its sheer weirdness and dramatic, spooky qualities; and the earlier episode #12 "Revenge Of The Monster Shugaron", which shines as a prime example of the fighting spirit of MAT. Many feel that New Ultraman did not inflict as much graphic damage as his brothers did, while others think that RETURN is more violent then ULTRAMAN or ULTRA 7 by far. The show definitely exemplified in its portrayal of character development, and unobtrusive messages of companionship and peace; all lit and Photographed in that unique Tsuburaya style.

RETURN OF ULTRAMAN RETROSPECTIVE

The first portion of the series was done very well, nice camera work and lighting really added to the story elements, which are very influenced by ULTRAMAN and ULTRA 7. The genesis episodes, numbers I and 2, were directed by Ishiro Honda, and they set the stage for some other high quality episodes.

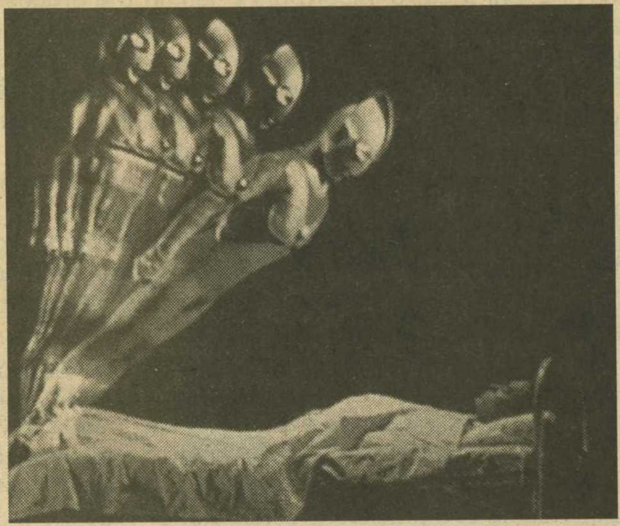
The fighting in RETURN OF ULTRAMAN is not bad, but the slow choreography of the fight scenes detracts from the action sequences. There is an ultra-cool juxtaposition of fight scenes in episode#27 "To Hell In One Strike": as Ultraman does kicking techniques on Gulonken, while Hideki Goh's friend/kick boxing fighter tries his best against an opponent in the ring. The story switches back and forth from the Ultraman kaiju fight to the kickboxing match. Goh's friend loses his fight, but thanks Goh for teaching him the fabled Ultra-Kick. As they part ways, the boxer ever faithful to the skills he has learned, is seen carrying a child's Ultraman mask on his backpack.

As in all other Ultra shows, strange weather plagues the science patrol unit-Monster Attack Team. Episode#28 "Operation: Ultra Special Attack" details a storm that becomes a killer typhoon, which turns its attention to an unsuspecting Tokyo. The typhoon unleashes a kaiju concealed within the storm clouds. The meteorologically driven Varicane kaiju looks like something that came straight from Sid and Marty Kroft's HR PUFNSTUF. Throughout the series the lighting is a bit more dark and moody. This sets a different tone, as compared to ULTRAMAN or ULTRA 7. The Ultra series well developed vein of mystery continues in episode #26 "Mystery! The Insect Murder Case." The kaiju, Kokogirin, comes from outer space in the form of a regular sized beetle. During an experiment, MAT fires upon Nokogirin with a newly developed space laser. The shot transforms it into a man sized, Cicada-like beetle. Nokogirin disappears, and later resurfaces, daikaiju sized, to battle with Ultraman.

MAT is always testing out their Mecha and going on laborious fighting maneuvers. Sometimes they work with the Japanese Defense Force and the UN. They are always using bazookas against kaiju, and they have a large repair and construction area for vehicles and aircraft. Episode #12 "Revenge Of The Monster Shugaron" documents portions of a particular MAT training mission. MAT's elaborate training field includes a firing range, with standees of original ULTRAMAN kaiju like Baltan Seijin and Red King. It appears that a lot of time is invested in improving members defenses and offensive fighting skills here.

There are many highlights in the series, including well executed, character development scenes. Messages of companionship and peace are prevalent in most episodes. The study of paleontology and dinosaurs occurs in episode #10 "Dinosaur Destruction Directive", in which the fossilized remains of Stegon are brought back to life when a construction crew blows up the side of a cliff to make way for a development community.

Henshin editors Bob Johnson and August Ragone cite the following as some of their favorite episodes: 15 Two Giant Monsters Attack Tokyo," 16 "Monsters Vs. MAT and #33 "The Boy And The Monster Tamer. According to Markalite issue 2, episode #38 Star Of Ultra: Time Of Light" is considered the last true episode of RETURN OF ULTRAMAN, at least in terms of story continuity. New Ultraman is rendered helpless by Alien Nakuhl and his monster-body guard, Black King. Ultra 7 and the original Ultraman come to earth and save Ultraman Jack. Hideki Goh's sensei Ken Sakata and Goh's friend Aki are both killed by Nakuhl. After this episode, the

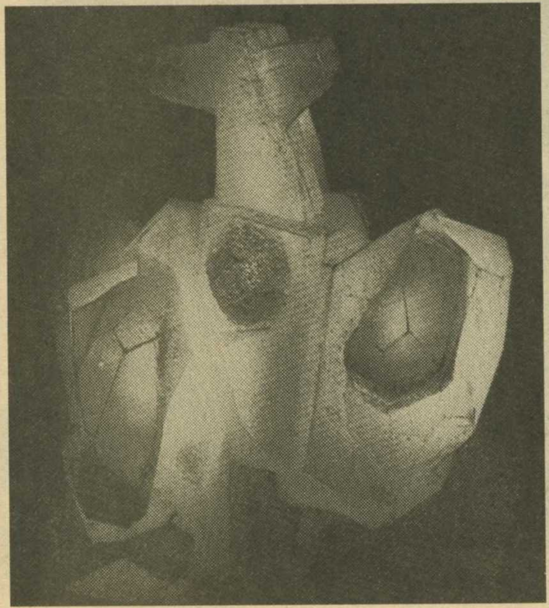


show lost the emotional element, and human drama weakened with each subsequent story.

Classic ULTRAMAN ended strongly with episode #39 Farewell Ultraman, and ULTRA 7 finished a solid series with episode #49 "The Greatest Invasion In History." But RETURN OF ULTRAMAN halted abruptly with a hasty episode #51 "The Five Ultra Commandments." The downshift in quality is apparent by the lower caliber monster suits in the later episodes. The costume for Zeton II from RETURN OF ULTRAMAN makes new Zeton from ULTRAMAN POWERED look like a million yen. Despite the weak ending of the series, Ultraman does win his final battle in the end and proudly flies off to his home in the stars.

Zetton II

EPISODE #35 "Cruel, The Light Monster Priz-Evil"



Sakata Jiro reads a books about light houses in San Francisco while Priz-Evil, a crystalline, vehicular looking object, engulfs a light house in a billowy white cloud. The structure swallows up a ship, then another light house. Back at Mr. Sakata's house, Jiro helps out with an experiment involving light, mirrors and water. As Sakata conducts an experiment which produces a prism reflected through the water, little Jiro-kun records the data. Hideki Goh shows up and joins in on the demonstration of light and its properties. Together they map out the destructive path of Priz-Evil and estimate where it will strike next in Japan. Monster Attack Team officially joins the investigation, and a crew in MAT Arrow I finds a survivor from an attack by Priz-Evil in the sea. The victim, whose face is badly scarred, cries out that the monster of light is a White Devil.

As the science experiment at Sakata's house continues, MAT investigates another person victimized by Priz-Evil who is waiting treatment at an area hospital. The patient disappears, leaving only his clothes behind. After this discovery, everyone leaves the hospital room. A semi-transparent rock structure

glows and pulses eerily on the bed. Afterwards at MAT headquarters, Oka Yuriko conducts some trippy light experiments. Later, Goh and Sakata monitor the expected site of Priz-Evil's next appearance. They notice something strange appear in front of a light house and track the object. Jiro, having stowed away in the trunk of their car like Spridle from SPEED RACER, joins their investigation. An aurora descends from the sky and releases a downward smoke. The smoke dissipates and reveals the Devil Of White Light Priz-Evil. The Devil Of Light makes an eerie, spooky sound which evokes a feeling of eminent danger. A beam comes out of the being and absorbs the entire light house. The new light energy is converted by its control center, which glows bright and ominously.

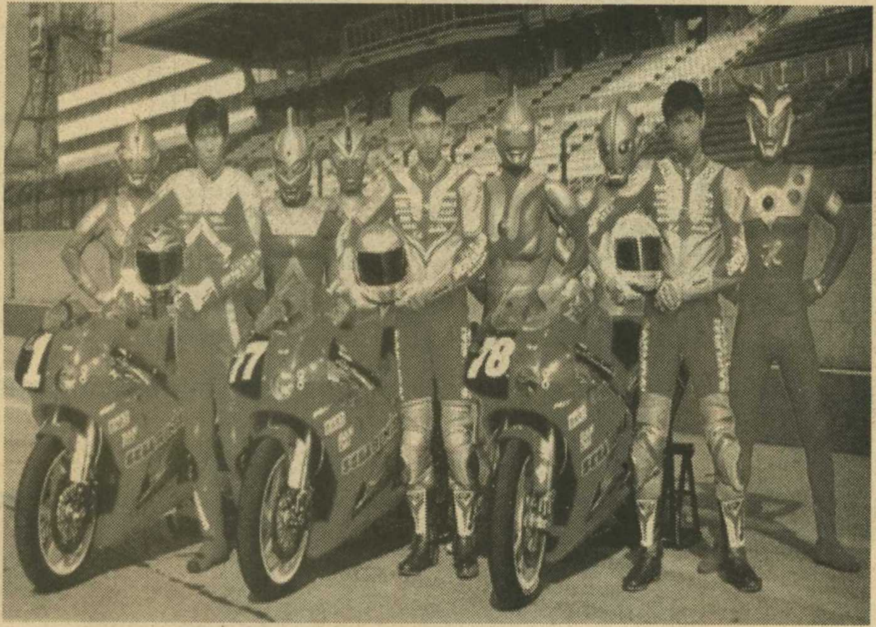
Sakata sees Jiro stumbling around with a flashlight and goes to retrieve him. Jiro realizes he has attracted Priz-Evil with his flashlight, so he quickly throws it away and runs to safety. Sakata and Jiro drive away in their car as Priz-Evil tries to absorb the light power of their car unsuccessfully from its stance in the sea. Hideki Goh fires at the Devil, distracting it. It fires back at Goh with a white hot light. Goh instantly transforms, just in time, into Ultraman. New Ultraman joins the light show and attempts to pull the plug on the evil from the skies. His lethal kicks and punches do not affect it. He tries a high flying kick and is stopped in mid air, and then repelled by Priz-Evil's fiery, white light. A flip kick attempt sends Ultraman back again, falling into the water. Horizontal beams, containing circles flare out as Priz-Evil tries to absorb Ultraman. In the process, Ultraman's metallic skin is super-cooked. Psychedelic lights emanate from Priz-Evil, converting Ultraman into colors as the light being tries to drain his power. Ultraman breaks free from the color field, leaving a silhouette of himself on an acid backdrop. Priz-Evil leaves as quickly as it came.

Monster Attack Team reconvenes to discuss tactics, such as lasers, to defeat Priz-Evil. MAT decides to lure the being of light into a baseball park with the stadium's lights as the bait. A blackout is ordered for Tokyo, and as the lights go out, the lights of the ballpark are periodically flashed to attract Priz-Evil.

Once again, the aurora effect appears, followed by smoke, and then Priz-Evil. Whole sections of the stadium lighting structures are eaten away, absorbed, and converted into energy by Priz-Evil. MAT Gyro aircrafts endeavor to slow down Priz-Evil's appetite by dropping time release frost bombs. This, in turn, makes it very cold for Hideki Goh, who is monitoring the beast's every move in the stands. Goh is hit twice by Priz-Evil's blasts and then as always, transforms in time to New Ultraman. Ultraman willingly shrinks down from 40 meters to human size, and kaleidoscopically flies into the heart of Priz-Evil. For a moment, MAT crews get close to Priz-Evil, and then realize in a timely fashion that Ultraman is preparing to make Priz-Evil pay his last light bill. In a semi-frozen stasis, Ultraman dynamites his spacium ray from within, and explodes the Devil Of White Light into a million portions of glass-like quartz. All that remains is the aurora effect hanging above from the heavens. New Ultraman and MAT prove once again that no life threatening mystery will go unsolved when they work together as a team.

STEGON

MAT ROLL CALL
RETURN OF ULTRAMAN



Cast list

Capt Kato Katsuichiro - Nobuo Tsukamoto

Capt Ibuki Ryu -

Goh Hideki - Jiro Dan

Minaini Takeshi - Shunsuke Ikeda

Kishida Fumeo - Ken Nishida

Uneo Ippei - Wataru Mitsui

Oka Yuriko - Mika Katsuragi

Ken Sakata - Shin Kishida

Jiro Sakata -

Aki - Rumi Sakakibara

Photo: E. Holland

Hideki Goh

MAT MECHA

MAT Station

MATArrow Ichi-go (No. 1) :

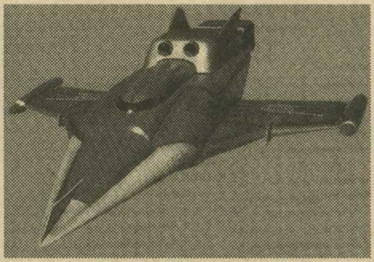
Holds 3 people, contains missiles and machine guns; maximum flying speed - mach 5

MATArrow Ni-go (No.2) :

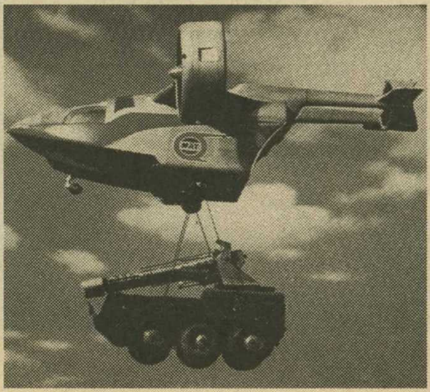
Holds I person, contains missiles and machine guns; maximum flying speed - mach I plus.

MAT Vehicle

MAT Space Arrow

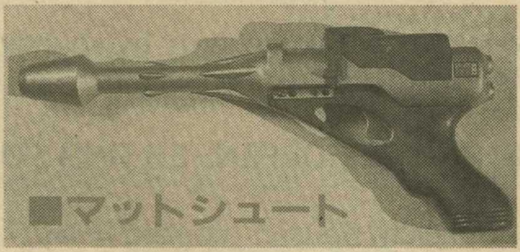


MATGyro - Holds 2 people



MAT WEAPON ARSENAL

MAT Shoot Gun



MAT Bazooka

Space Laser

Laser Gun SP70

MAT Gun

ULTRAMAN JACK BODY SECRETS

Height - Human sized to 40 meters tall

Weight - Maximum weight: 35,000 kilograms Age - 17,024 years old

Flying Speed - Mach 3, achieved by using gravity control device stationed in feet

Ultra Head - 2000 times harder than iron

Ultra Eye - Can find anything hidden by other objects, even a naturally camouflaged animal like a chameleon

Ultra Ears - Maximum hearing distance: 300 kilometers (about 190 miles.) They are used for hearing and recognizing kaiju voices.

Color Timer - Warns him when he is losing energy by sounding off and flashing. In outer space he consumes less energy then on earth.

ULTRAMAN JACK DEFENSES AND POWERS

Spacium Kousen (kousen = ray)
Stop Kousen

Toushi Kousen (Invisibility Ray) - Allows him to find kaiju that become invisible.

Barrier Kousen - Beam which protects people from objects and kaiju attack by surrounding them.

Fog Beam

Ultra Bracelet - Given to Jack by Ultra 7 in episode #18.

Bracelet Bomb

Bracelet Chop

Bracelet Needle

Ultra Defender - Appears when transformed from Ultra Bracelet.

Ultra Cross

Ultra Lance

Ultra Ganko

Ultra Spark

Ultra Frost - Ultra low temperature frozen gas is released between his hands, covering everything with ice.

Ultra Slash

Ultra Lifter

Ultra Hariken (hurricane)

Ultra Throw

Shoulder Throw

Roll Throw

Ultra Chop

Slice Hand

Ultra Barrier - A barrier, created by psychokinetic waves, which surrounds and protects him from an attack.

Ultra V Barrier - Receives the energy beam of a kaiju when his arms are crossed

Ultra Power Arm

Ultra Swing

Ultra-Spin Kick

Ryusei KiKu (Comet Kick or meteorite kick)

Kyukoka Kick

Flying Kick

Flying Attack

Teleport Ability

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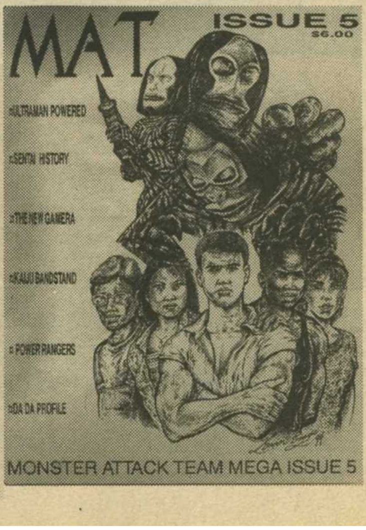

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SON OF KAIJU BANDSTAND

By Michael Keller

Just like it says in that famous NEIL YOUNG song

Hey Hey, My My,
Rock And Roll Will Never Die,
And Neither Will Rock Songs
About Japanese Monsters
And Super Heros

OK, Maybe I'm taking some liberties with the exact wording, but you get my point. It seems that my closing comment to KAIJU BANDSTAND in MAT#5 about the number of Japanese monsters and heros in popular music being far from completely catalogued in that piece has turned out to be quite prophetic. Here are some more instances that have come to my attention since the last issue:

MAN OR ASTROMAN?, mentioned last issue as having lifted their name from THE HUMAN VAPOR ad art, have not let their tokusatsu obsessions rest with their name alone. The back cover of their first release, IS IT... MAN OR

ASTROMAN?, contains a montage still from the Shintoho STARMAN film. Their second release, DESTROY ALL ASTROMEN contains the songs “Popcorn Crabula”, which uses sound bites from the American release of GODZILLA VS THE SEA MONSTER, and “Gargantuals Last Stand” which contains pieces of the soundtrack from WAR OF THE GARGANTUAS. On their latest opus, EXPERIMENT ZERO, they give us the song “King Of The Monsters”, which starts off with the infamous footstep sounds and roar heard at the beginning of GODZILLA, KING OF THE MONSTERS

A band called DOGZILLA has recently reared its head in indie label catalogs. A rap/funk act, going under the name GROOVEZILLA have recorded the song “Zilla Groove.n Remember the band RODAN, mentioned last issue? Well, now they’ve been joined by a band called NOTHRA. Maybe soon there will be a band named after every Toho kaiju (don’t hold your breath). There also is apparently a new alternative band on the CD racks calling itself GODZUKI (sic).

In the same vein, the infamous BOOTSY COLLINS, who played bass with JAMES BROWN and the PARLIAMENT FUNKADELIC is often referred to as BOOTZIT.T.A. Another performer with a kaiju name is JERRY GODZILIA of THE TELEPHONES, an old Dallas new wave band that moved to L.A. They have since moved back to Dallas, broken up, and did a one night reunion show in 195.

In the early ‘80’s, NEIL NORMAN AND HIS COSMIC ORCHESTRA released three albums of science fiction music. These contained guitar/synthesizer versions of themes from SF TV shows and films. One of the many themes he rendered was Ifukubels “Godzilla March”. The infamous MOTORHEAD recorded a heavy metal

Instrumental titled “Godzilla Akimbo”. WHITE ZOMBIE’s latest release, ASTRO-CREEP 2000 features incidental music sampled off KAMEN RIDER ZO on the song “Electric Head”, as well as pictures of Zo, Kamen Rider Ichigo and Riderman on the inside cover. The band SUPERNOVA released a mini singled called “Monsta!”, whose cover art features an assembled Godzilla garage kit.

Also of interest is an album by new wave artist RICHARD BONE called BRAVE TALES. The album featured the songs “Prelude To Nothran and “Monster Movie”, which contained lyrics such as

> I grew up by the TV screen
> Watching Tokyo get treated like a trampoline
> By Mothra, Megalon, Rodan and Gargon
> Inoshiro kept lem coming on strong...

The song later goes on to add:

> No need to fuss over Reptilicus
> For Godzilla will protect every one of us.

THE BOMBORAS LP/CD, SAVAGE ISLAND contains the song “Creature From The Lava Lagoon,” which is described in the liner notes with:

> Fishlike eyes peer across the superheated costal waters of the atmoic testing island, ready to do battle with the next giant turtle or moth that flies by.

The band also has a number on one of their singlesentitled “Rodan.”

PRINCE (or whatever the hell he’s calling himself these days) has an un-released song available through bootlegging channels called “The H-Man”. Contents of song are unknown as of press-time.

THE DRAGS (who record on Estrus, the same label as MAN OR ASTROMAN?), used cover art drawn by the master Art Chantry featuring the famous publicity still from Shochikuls 1967 SF/horror film GOKE - BODYSMATCHER FROM HELL on their first release, DRAGSPLOITATION... NOW!

Going all the way back to the ‘70’s, The perennial KISS, while in Japan, posed for CREEM and MUSIC LIFE magazines. The well received group struck attitudes for photographers by posing with the Tyrannosaurus costume used in THE LAST DINOSAUR and AIZENBORG, and also holding up an old, run-down Godzilla suit. One CREEK magazine cover from that time featured a painting of the members heads with GENE SIMMONS (The Demon) breathing fire on a Japanese city.

Ed Holland’s MONSTER ISLAND PLUS, the legendary Denton-area band, used to play an acoustic jam called “Watashi No Tomodachi Gojirau (My Friend Godzilla).

Toho Records released a number of songs based on their saurian hero, including: “Rock Rock Godzilla,n “Bride Of Godzillall by HASATO SHIMON in ‘71, “Megalo Yasukero”, the b-side

to godzilla And Jet Jaguar-Punch Punch Punch in '73, "Yuke Yuke Godzillall and "Our Monster Squad" in '71.

The title to MGM's version of THE GREEN SLIME was released as a promotional '45 in 1968. The song was written by Charles Fox, who wrote the title song to MGM's BARBARELLA and Jim Croce's "I've Got A Name" (used as the theme song to Jeff Bridge's THE LAST AMERICAM HERO and LOVE AMERICAN STYLE).

Some of the more recent Godzilla and Gamera films contain a few pop rock songs. The band DATE OF BIRTH recorded "Echoes of Love" and "Believin' You're Mine" and an instrumental version of the opening theme for GODZILLA VS SPACE GODZILLA. GAMERA, GUARDIAN OF THE UMIVERSE had its closing ditty penned by the band BAKUYU SLUMP. Daiei released several 45s for its various Gamera songs, such as "gamera March" and "The Gamera Song". Several pop versions of Ultraman songs, "disco Ultraman," "House Ultraman," etc have also cropped up; as well as "Ultra Man SKA" by SAMTIAGO TAMURA.

Recently, Funhouse Records in Japan produced a single and promotional video by THE ULTRAMAM BROTHERS BAND, a medley of Ultra series themes featuring Ultraman on vocals, Ultraman Leo on drums, New Ultraman on lead guitar, Ultraman Taro on rhythm guitar and Ultraman Ace on bass (Ace Of Base?)!

An interesting note: Masato Shimon, mentioned both here and in Issue 5 also recorded some theme songs for a number of Japanese TV shows, such as entries in the KAMEM RIDER series and DENJIN ZABOGA.

Here are a few corrections to the previous KAIJU BAMDSTAND : The song from GODZILLA VS THE SMOG MONSTER is sung by the film's star, Keiko Mari, with backing vocals by THE HONEY NIGHTS and THE MOONDROPS (not MOON DAYS), two separate groups. The child singer who recorded "Monster Christmasn and "monster Game" is KEMBO KAMIMARI, not RAIMON. "I Am A Ninja"I is by THE PLASTICS alone, not a pseudonym for THE FRANK CHICKENS. Although the band's name is printed in all sources as GLAY, the actual name of the group that did the song "Rain" for YANATO TAKERU is GRAY. "Stuck In My Throatn from WAR OF THE GARGANTUAS is actually titled "feel In My Heart" and sung by Kip Hamilton. NOBORU TSUBURAYA'S Ultraman song is "Ultraman: Love For Children". BELLE BELLA LYNN is actually BARBARA LYNN, the Azusi priestess from GODZILLA VS THE COSMIC MONSTER. "Yasukero Gaigan"'s b-side was "Godzilla March," also sung by SUSUMU ISHIKAWA and heard at the conclusion of GODZILLA VS GIGAN :

Seikima II

That's all for this outing, let MAT know of any examples we have missed thus far.

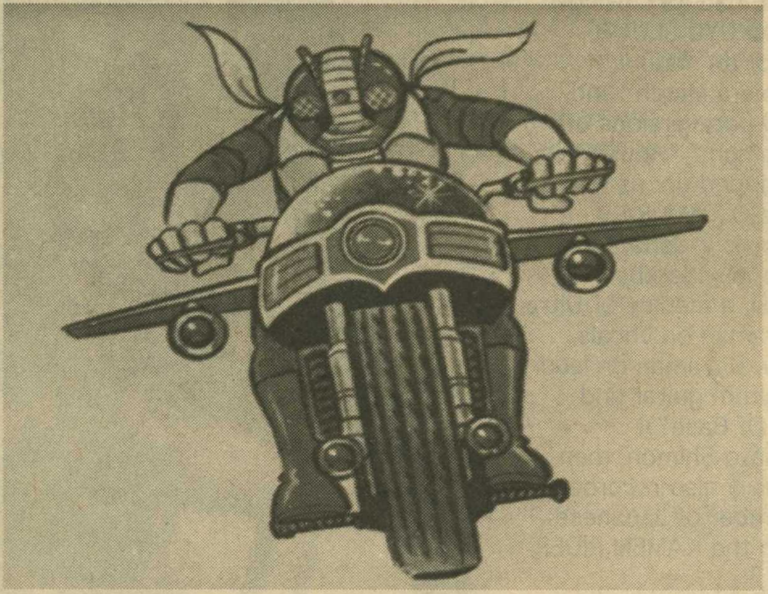
Special thanks to Vince Cornelius, Ed Holland and August Ragone for some of the information printed in this piece.

A Song In Praise Of Destron!

lyrics by Shin Doi

Destron - Destron - Destron
Devil's voice calls Destron from the underworld
Kill ! Kill ! Kill ! our enemy, Kamen Rider V3.
Destron the Army of Hell
Destron - Destron - Destron.

It's time for Hell to win Destron
To make fear fill the World Destron
Beat ! Beat ! Beat ! our enemy, Kamen Rider V3.
Destron the Army of Hell
Destron - Destron - Destron.



Masked Rider V3 Theme Song Lyrics

Translation E. Holland/ A. Ragone

Red, Red, Red Mask of V3
Double Typhoon, Belt of Life
His windmill runs by strength and technique of V3.

Father, Mother and Sister
When I hear the sound of the wind, my blood starts to rise and
I fight with all my strength.
The Enemy is Destron from Hell, fight for justice Kamen Rider V3.

Blue, Blue, Blue Bike of V3, Hurricane Jump!
A machine that flies in the sky, it's wheels and wings destroys the monsters.

Father, Mother and Sister
When I hear the wind, my blood burns with all my life, I'll destroy the Enemy.
The Enemy is Destron from Hell, fight for justice Kamen Rider V3!

Visit To TOHO's Backlot

by Edward Holland

During my trip to Japan I was treated to an impromptu tour of TOHO's backlot in Tokyo. I visited the main stage,creature shop, large pool, and costume storage sheds. The staff was very cordial and let me take photos of Godzilla 84 prototype models and costumes. Physical production had not yet begun for "Biollante", but the studio executive who gave me a tour during that rainy July day was promoting the new Godzilla heavily.

Viewing the big pool, I felt the presence of Godzilla during his massive sea battles. Once I saw the very stout Gojira 84 costumes I became speechless. I felt the same way when I met Ultraman at Tsuburaya Production Studios down the street in the Ultraman workshop/museum.

- Edward

all photos Edward Holland

Classifieds

NIN NIN NIN NIN

Tokusatsu Collectors Beware!
MAT's Edward Holland is selling much of his collection of toys, and other related items to support the publishing of this issue, and prospective cable access projects. For a list of items write to MAT c/o Edward Holland. Please include 1 dollar for the list and a self addressed stamped envelope.

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(Ed)itorial

Monster AOU TAGAME creature design by **YOHICHI IWASA**

I have received many letters expressing thanks for the issues of MAT, mailed worldwide. The nice reception from all of you is well appreciated. Many have asked, how did it get started? It began with a basic newsletter and a cable access tv program called, Monster Attack Team. Since then zines have come and gone. The heavyweight publications G-Fan and Oriental Cinema still remain vibrant. The access program has merged and grown into a show titled, Alien Death Squad. Meanwhile, interest in imported Japanese programs, comics, and music continues to blossom. No doubt, cultural sharing will bring more films and series from overseas to North America. Waiting for them may be difficult, but patience has a way of rewarding you, when you least expect it. It's like waiting for your favorite band to tour, or your girlfriend to say yes, or celebrating your school graduation with friends. The more you understand patience, the sweeter the satisfaction will be.

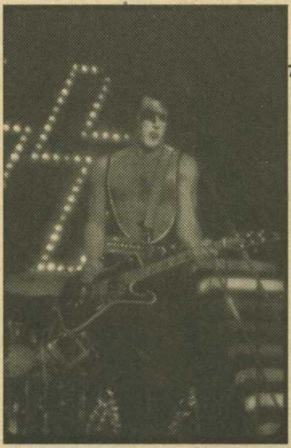
Last year I saw Gamera The Guardian of the Universe 3 times, and I wish the theatre would have promoted it more. In spite of low attendance, the film was incredible and our group left wanting to see more. Of course, the ultimate fan experience is visiting the country of origin. A trip to Japan is very costly, but well worth the investment.

Corresponding with MAT members is a special experience, and writing pen pals is a kind of art form in itself. Correspondents can now reach me at my new e-mail address below. To those who have stuck with us on this promotional tour, and to those who just bought their ticket, Domo Arigato and Enjoy the Show!

Respectfully,

Edward Holland
edzilla@cybortronik.com

KISS PHOTOS



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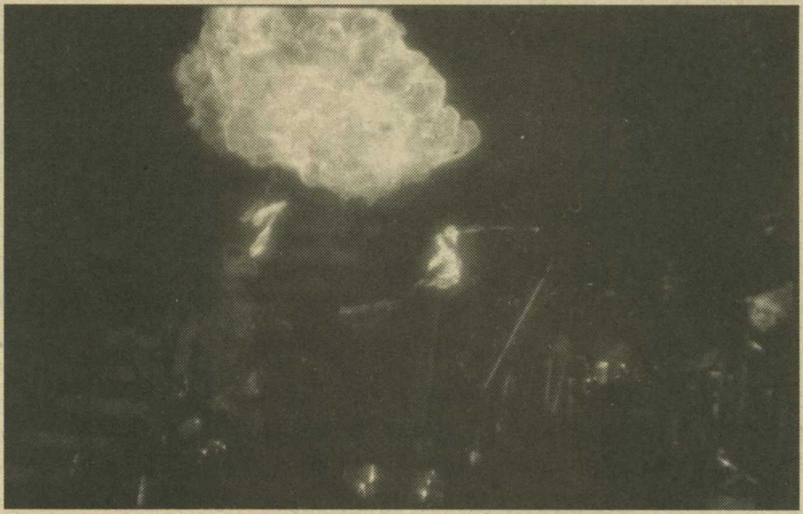

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